University of Adelaide

Elder Conservatorium of Music

Faculty of Humanities and Social Sciences

Portfolio of Original Compositions

in two volumes

submitted in fulfillment
of the requirements for
the degree of

Doctor of Philosophy

Quentin Stuart David Grant

Volume Two: Appendices

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Settembrini Piano Trio

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Settembrini Piano Trio

Lullaby, 1901

This work was composed in 2000 for the Adelaide Festival of the Arts and the Nouvel Ensemble Moderne of Canada. It received its first performance in March 2000.

It is written for a chamber orchestra of winds, brass, percussion, organ, piano and strings.

Commentary

This is single movement work of some eleven and a half minutes. It is predominately dissonant and modernist in tone with neo-romantic leanings. The poetic notion behind the work is that of a parent singing a comforting lullaby to a child in the year 1901 while around their heads fly the 'gargoyles' that represent the coming tumultuous events of the century. The lullaby, presented immediately at the beginning of the work, is given in the form of a romantic string passage, and reappears again at bar 37 and at intervals, in different variations, throughout the work. The 'gargoyles', the portents of the coming tumult, are represented by materials first appearing at bar 12. These materials form the heart of the work and development of these occupy the vast bulk of the piece's duration. They consist of a busy high 'chatter' in triplet time, and a low, rising line, played by the brass, low bassoons, bass clarinet and the low strings. The 'chatter' material is varied through tessitura and pitch changes, and through orchestration. The low line carries the main developmental role, with gradual expansion of the initial theme, and, later, a sudden contraction.

Relief from the incessant tension expressed by these materials is provided a little over a third of the way through the work by a chorale starting at bar 57 on material based on the opening lullaby theme. Bar 76 marks a return to the agitated 'gargoyle' material which then builds, with only occasional small glimpses of the lullaby, to a frantic level of chaos and colour, peaking at the fremente beginning at bar 132. After a dramatic variation of the chorale the work returns to an extended working of the lullaby to take the piece out on a note of melancholy resignation.

Lullaby, 1901

for chamber orchestra

Quentin SD Grant, 2000

commissioned by the Adelaide Festival of the Arts and
the Nouvel Ensemble Moderne

Lullaby, 1901

INSTRUMENTATION

2 flutes

oboe

Eb clarinet

2 Bb clarinets

Bass clarinet in Bb

2 bassoons

horn in F

trumpet in C

trombone

timpani

percussion:

glockenspiel, tambourine (on stand),

sleigh bells (on stand),

suspended cymbal, triangle

piano

organ (electronic , pipe or harmonium)

solo violin 1

2 2nd violins

2 violas

2 celli

double bass

Notes

- Accidentals carry for the bar in which they occur unless subsequently altered.
- All grace notes are to be played before the beat.
- When glissandos are not given an ending note they are to be played over as wide an interval as is convenient for the player.
- The score is notated in C (with normal octave transpositions).
- Trills are to played to the natural note above, unless otherwise indicated.
- Tremolo and flutter tonguing are indica
- Hairpins (cresendos and decrescendos) indicate an increase/decrease of one dynamic degree unless otherwise marked.
- The organ volume must be carefully balanced, especially if a pipe organ is being used. A synthesiser will often be more satisfactory.
- Duration c. 11'30"

Performance Notes

Cantabile, bars 1-12: with intense expression
Agitato: chattering line (high wings, glock, vln 2 pizz) in middle ground, low melody (low winds, brass, timp, pno lh) in foreground.
17, 19: brass and piano rh to the fore.
20-22: sprightly
28-30: flexible tempo if necessary
38-40: strong, expressive string sound
45-: high chatter in background, pizz in middle and low line in foreground.
77-: high chatter background, sul pont strings middle, with low line and trumpet/vc line in foreground
101-111: expressionistic
148-148: may possibly need a decrescendo to be effective
160: strong presence from the strings.

Programme Note

My idea for this piece is thus: a mother or father singing their child to sleep at the beginning of the calamitous 20th Century sings to try and drown out the chatter of gargoyles overhead. The work then continues this way: the lullaby's appearances being swept aside by the sounds of menace and presentiments of doom.

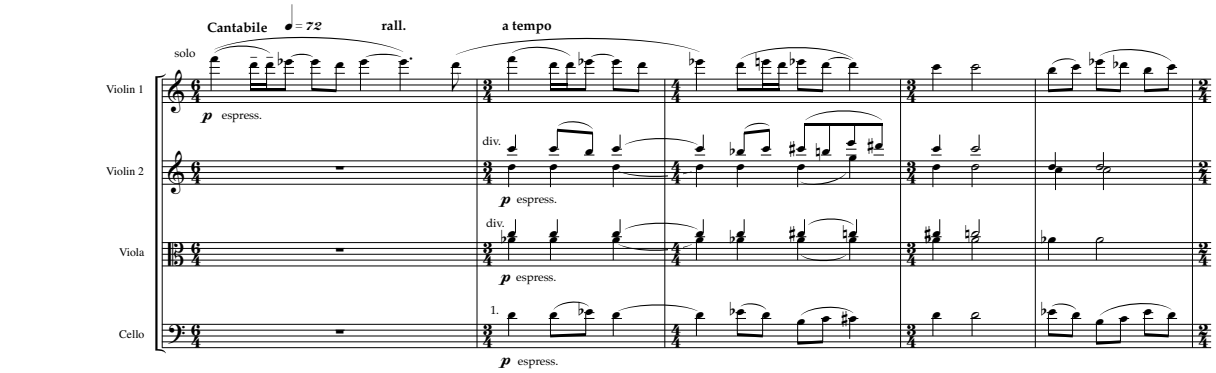
Being as we are at the beginning of a new century we may feel, deep in the night whilst comforting our children that, as ever,

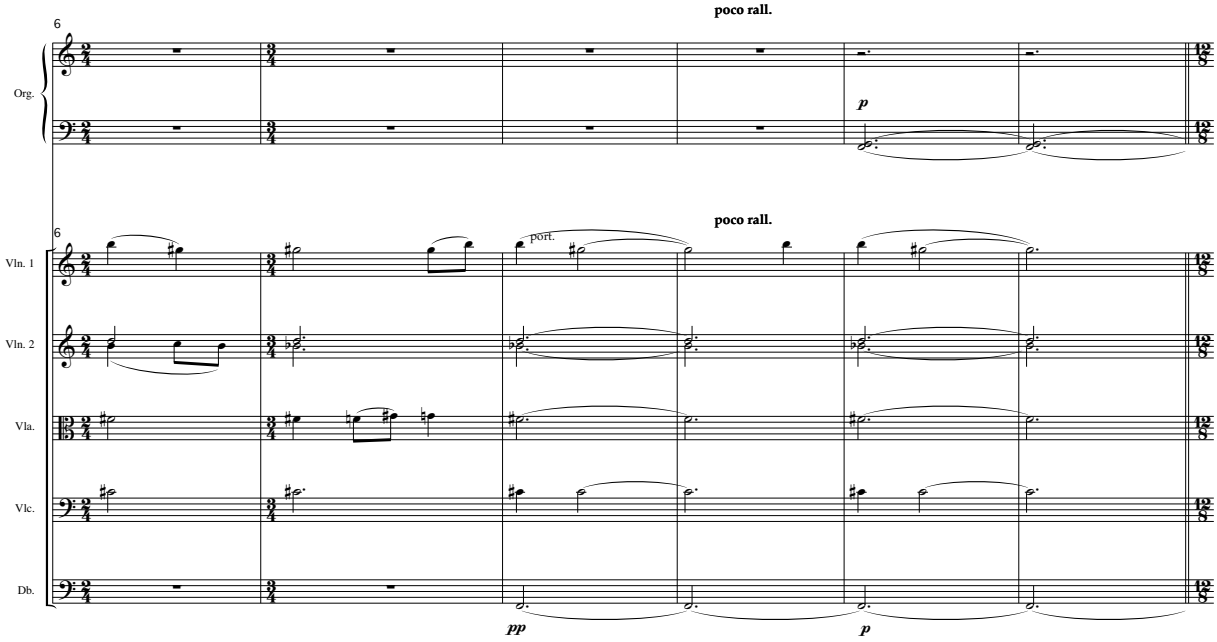
> "we are here as on a darkling plain
> Swept with confused alarms of struggle and flight,
> Where ignorant armies clash by night."

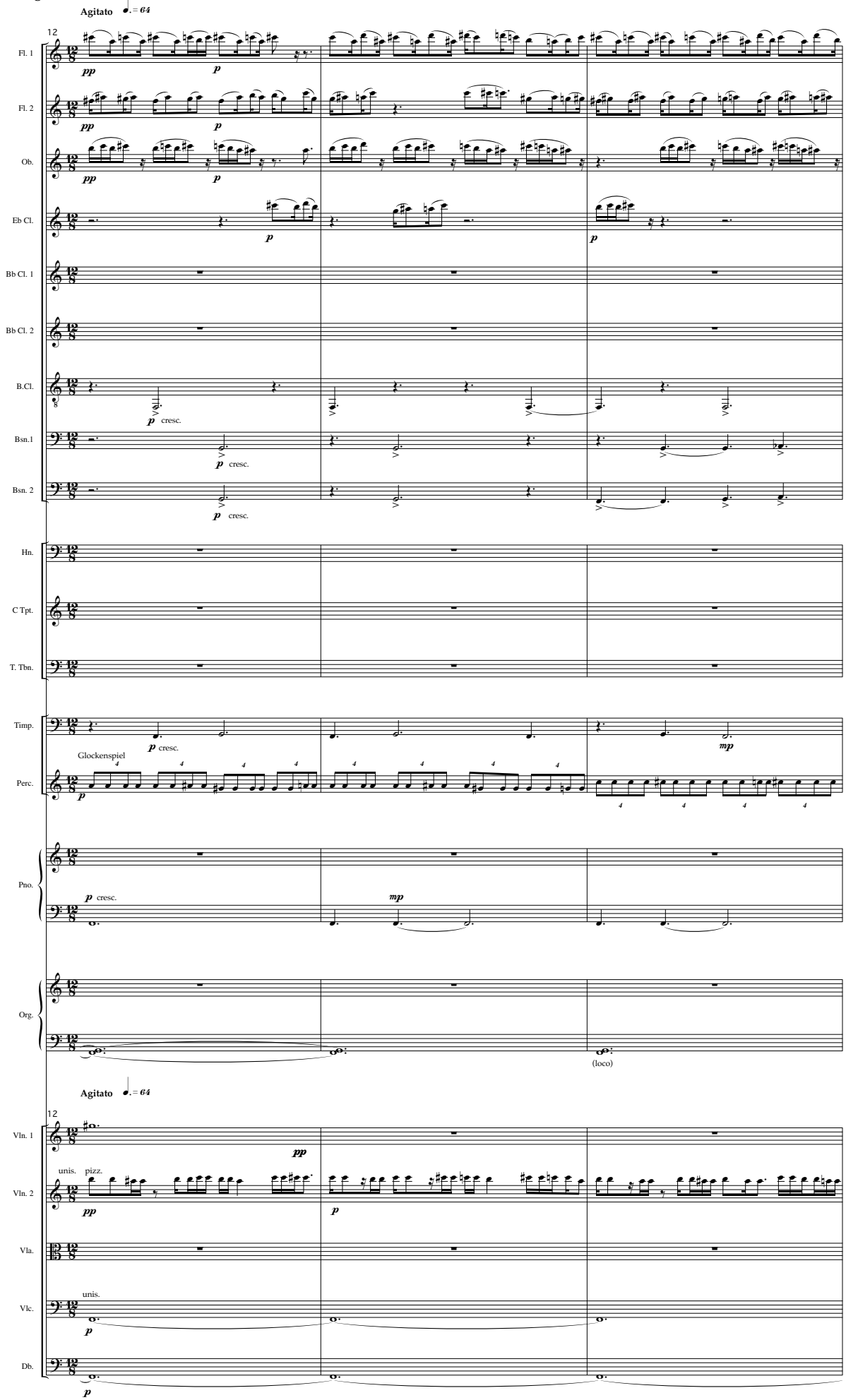
Lullaby,1901 was commissioned by the Adelaide Festival of the Arts and Nouvel Ensemble

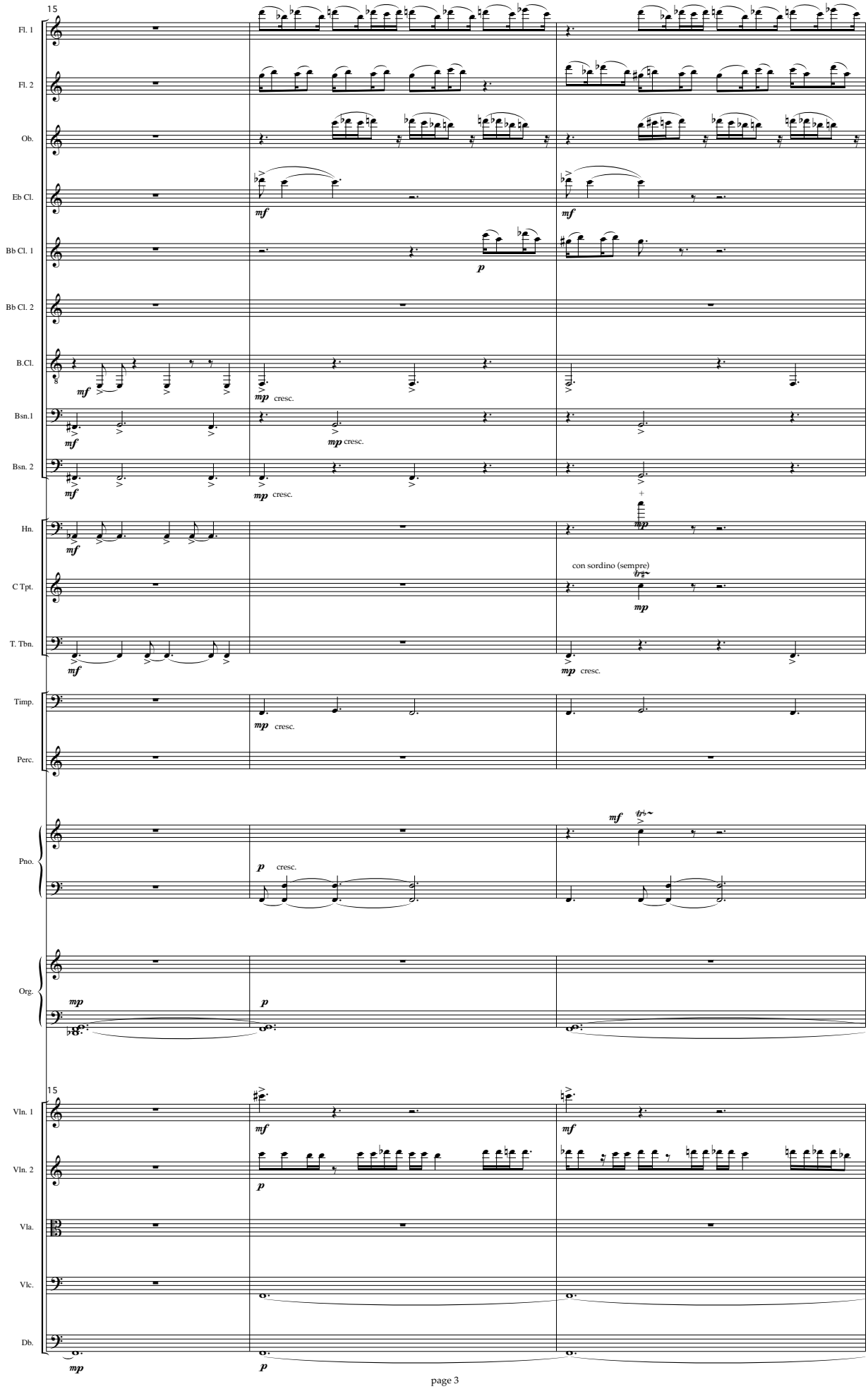
Lullaby, 1901

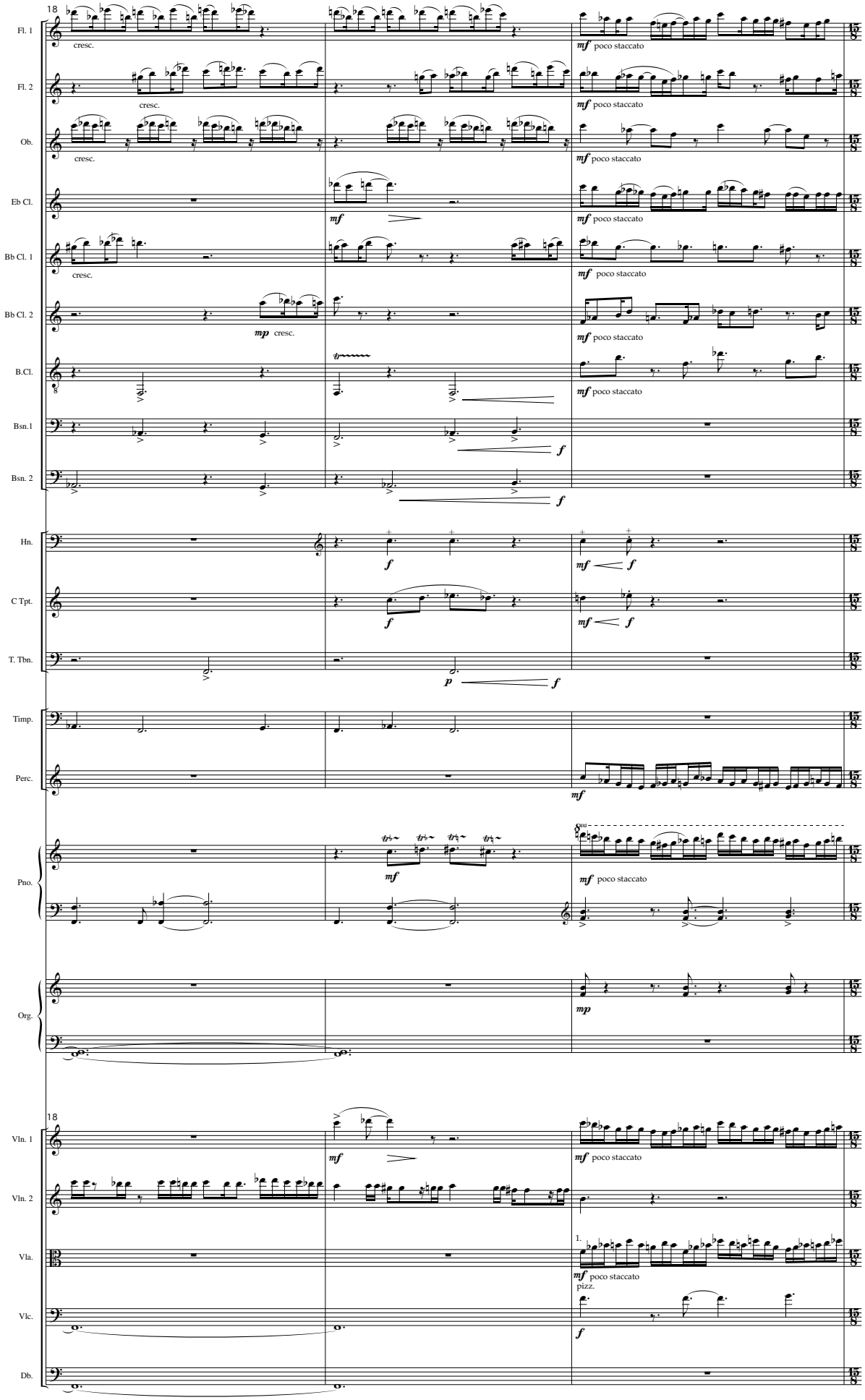
Quentin SD Grant

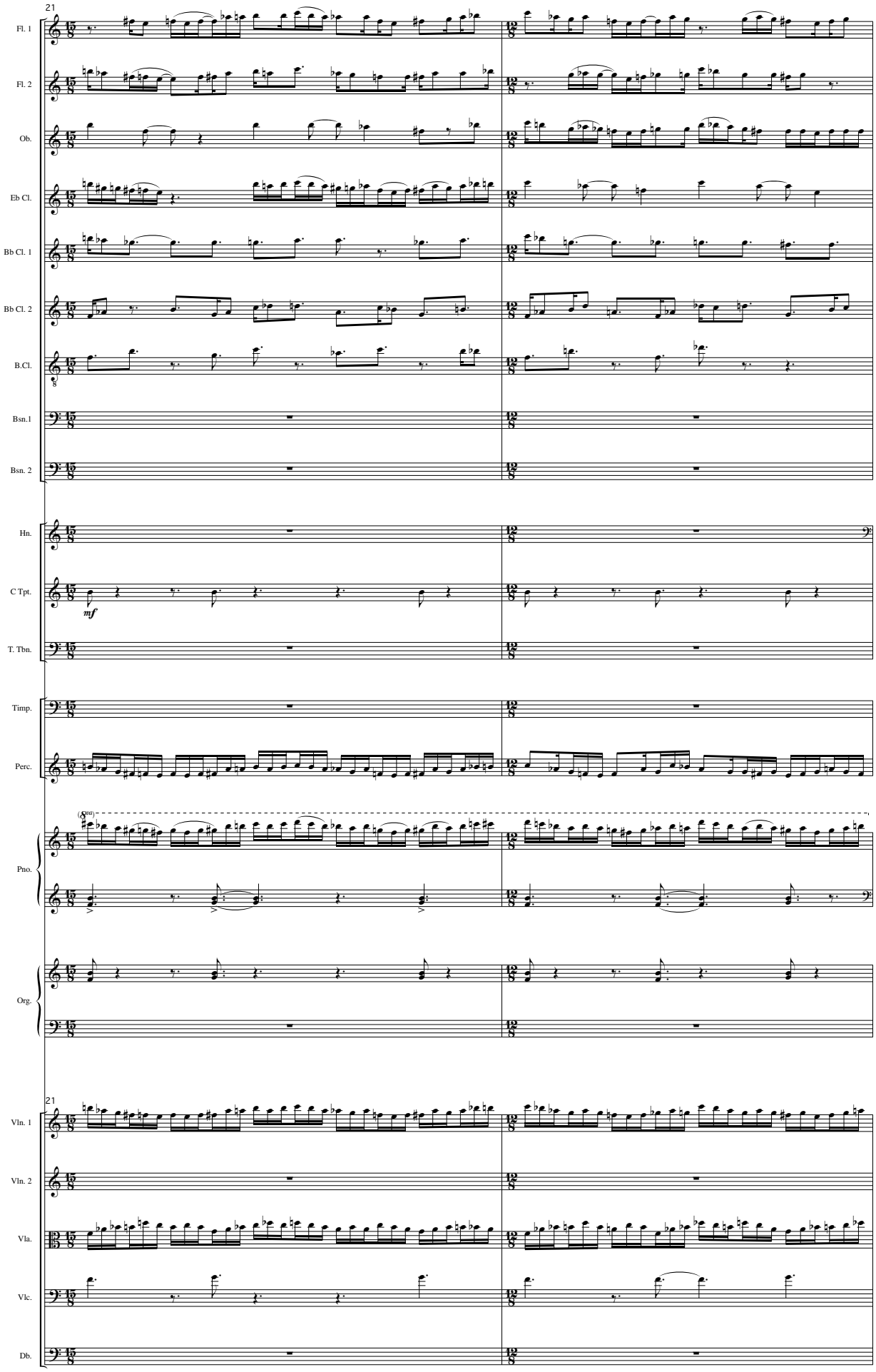


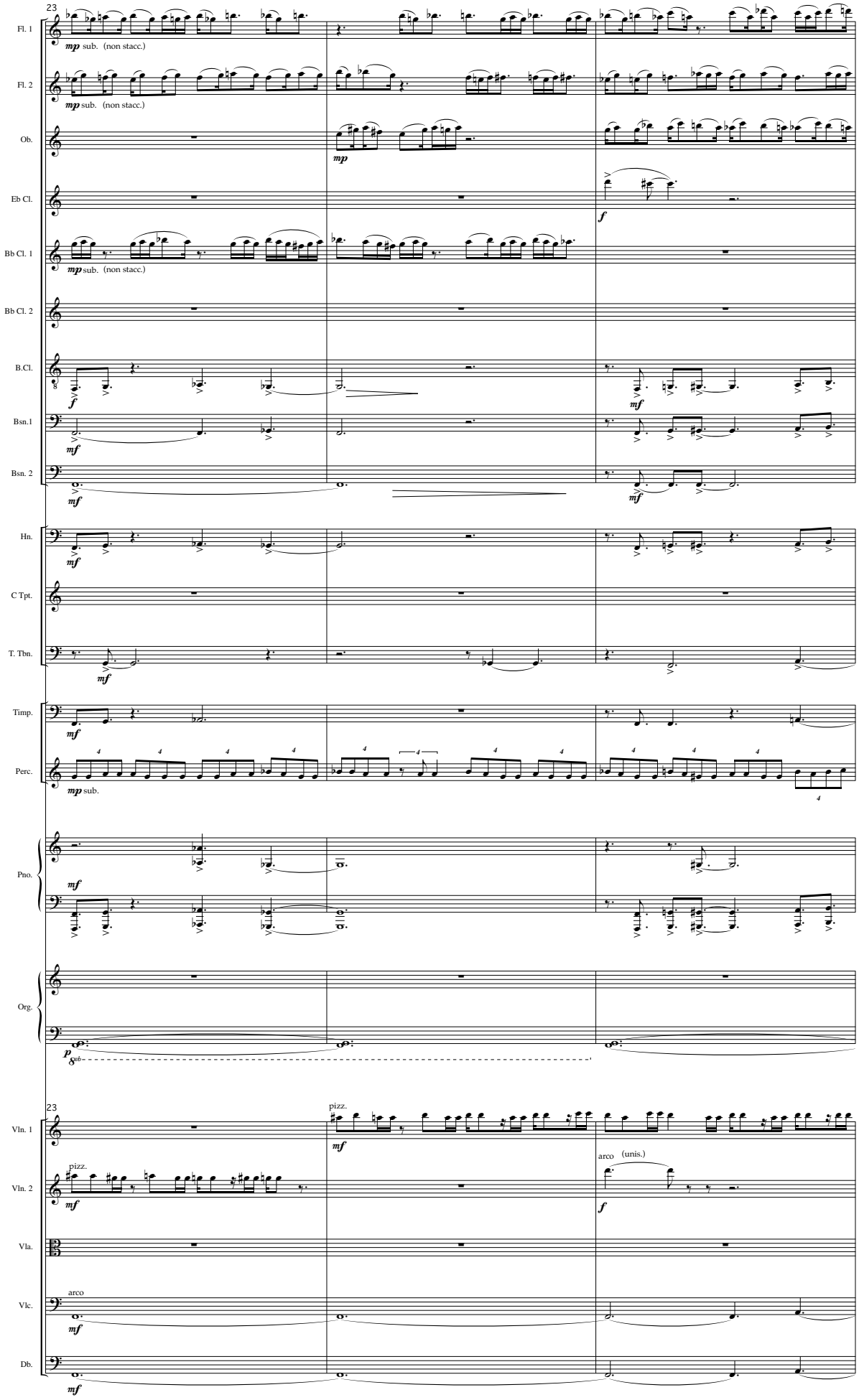


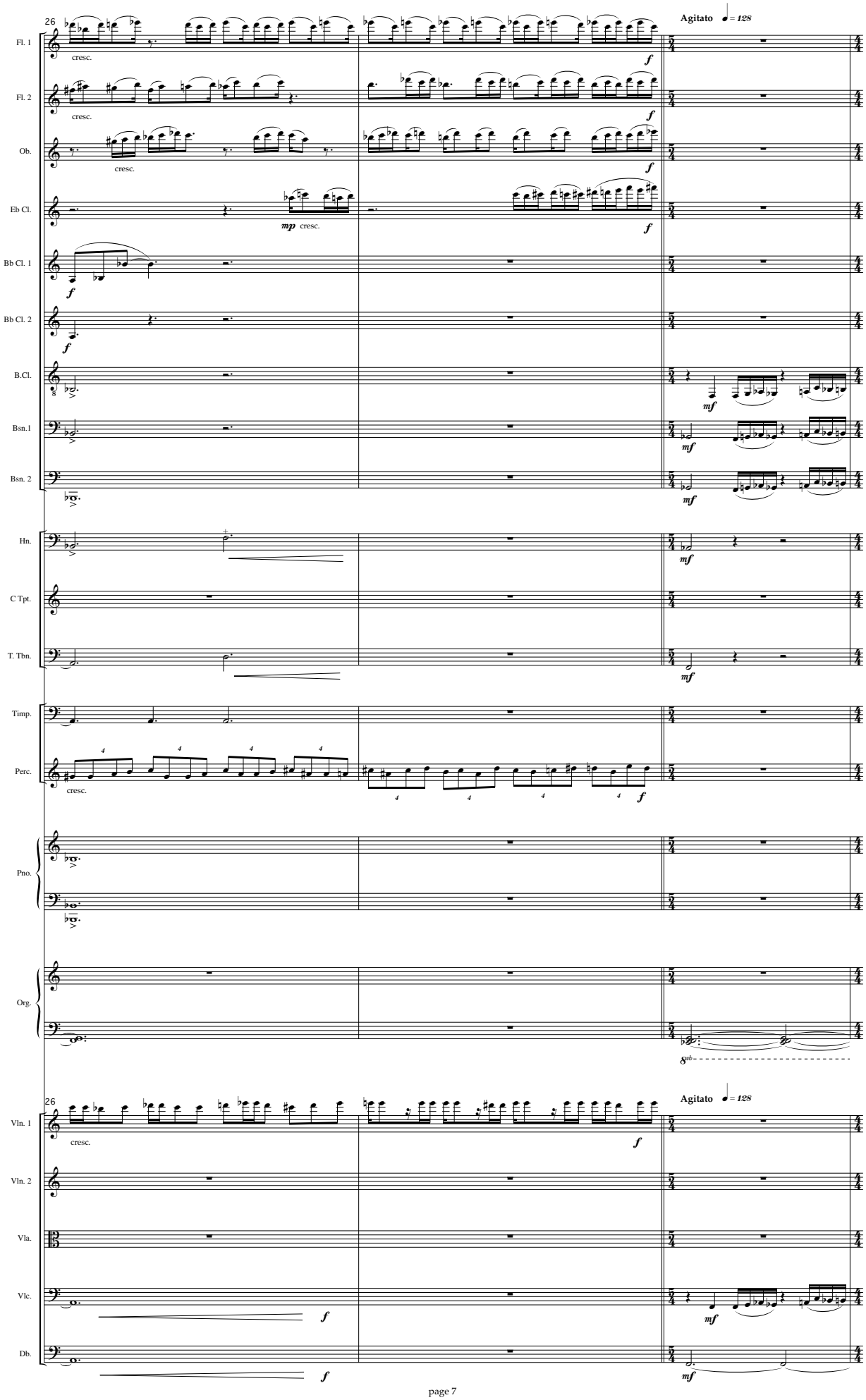

Agitato ♩. = 64
12
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Glockenspiel
Pno.
Org.
(loco)
Agitato ♩. = 64
12
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
unis.
pizz.
unis.
pp
p
mp
cresc.

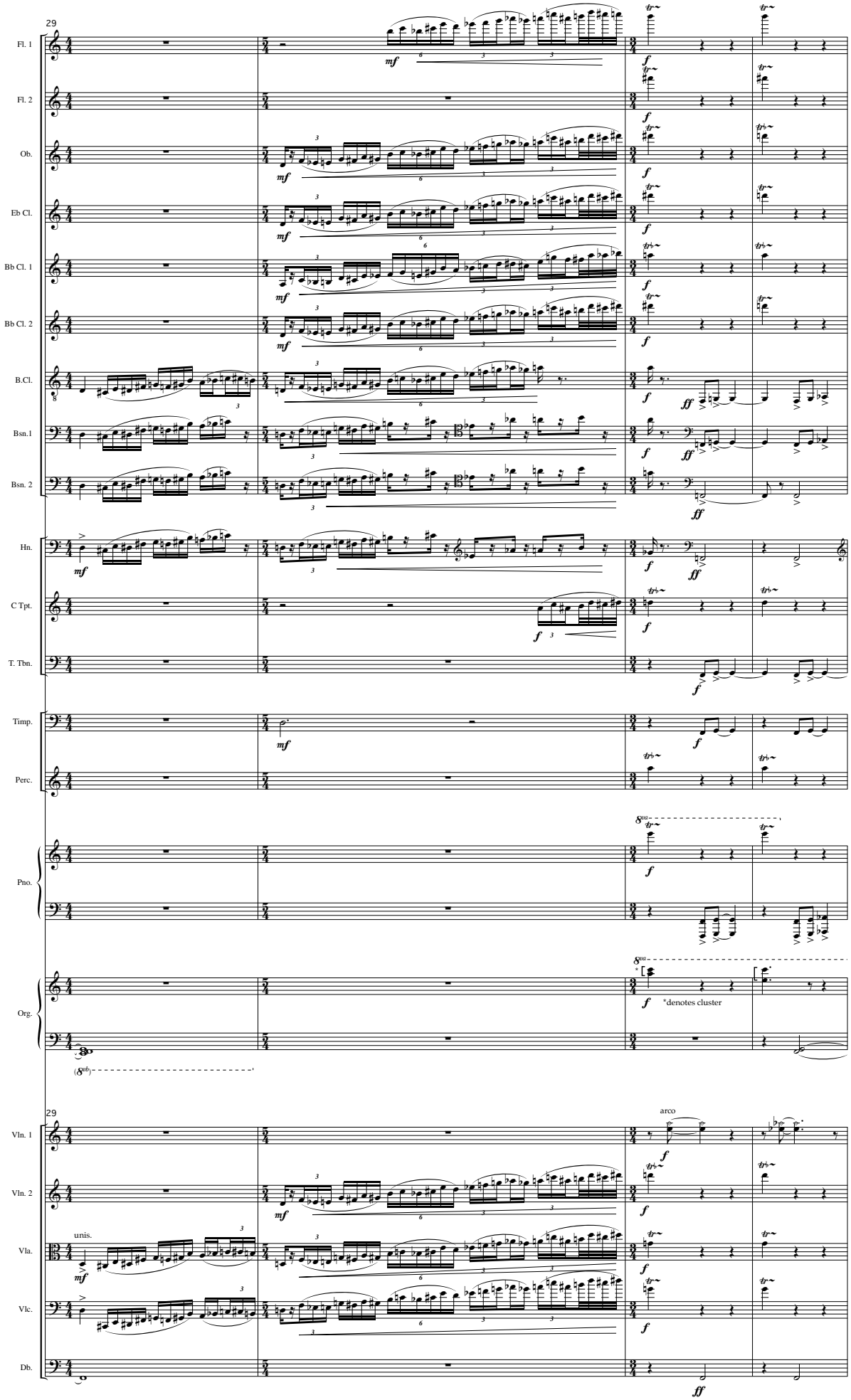

15
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
15
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
mf
mp
p
cresc.
con sordino (sempre)

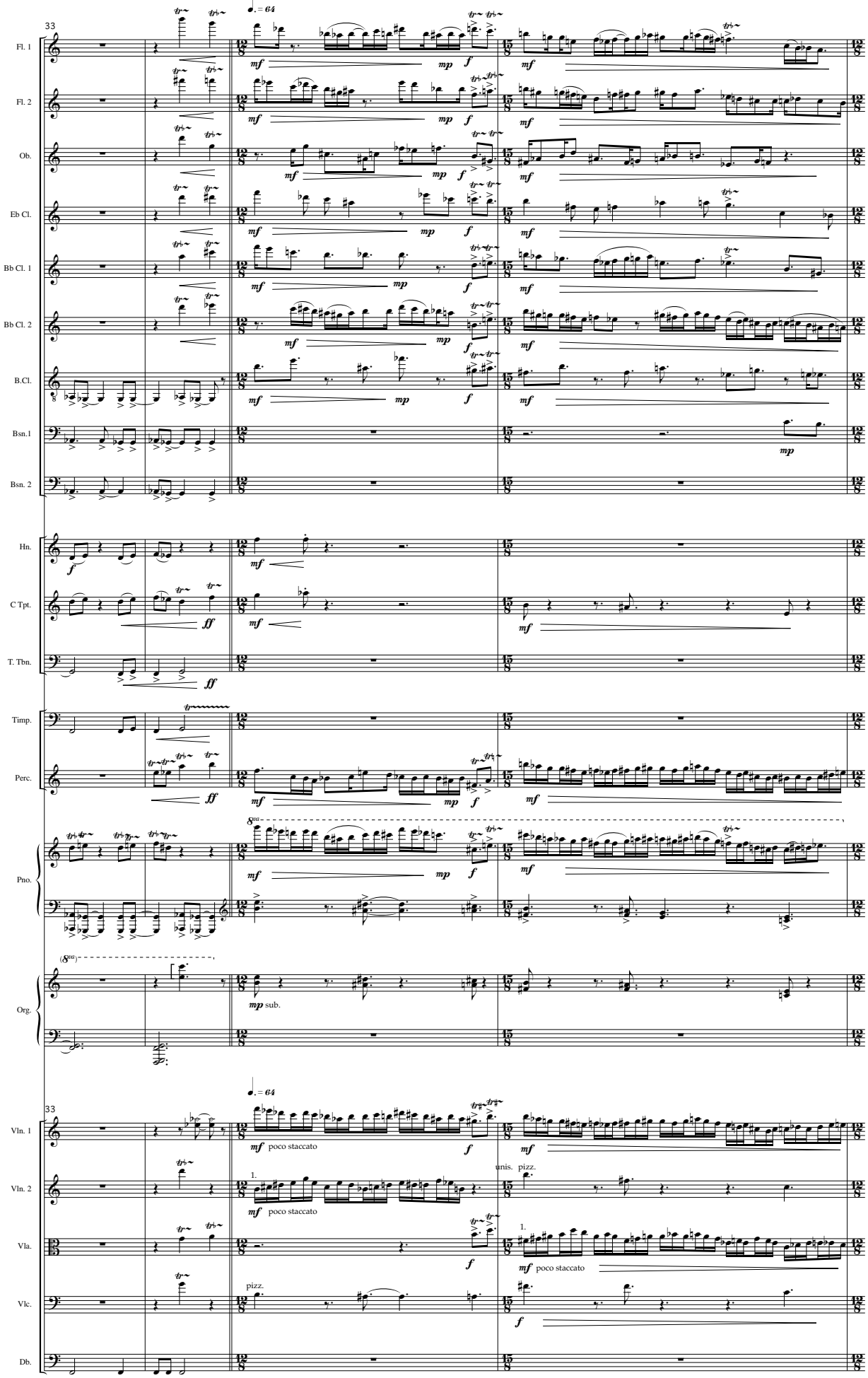

18
Fl. 1
cresc.
mf poco staccato
Fl. 2
cresc.
mf poco staccato
Ob.
cresc.
mf poco staccato
Eb Cl.
mf
mf poco staccato
Bb Cl. 1
cresc.
mf poco staccato
Bb Cl. 2
mp cresc.
mf poco staccato
B.Cl.
mf poco staccato
Bsn.1
f
Bsn. 2
f
Hn.
f
mf f
C Tpt.
f
mf f
T. Tbn.
p f
Timp.
Perc.
mf
Pno.
mf
mf poco staccato
Org.
mp
18
Vln. 1
mf
mf poco staccato
Vln. 2
Vla.
1.
mf poco staccato
pizz.
Vlc.
f
Db.

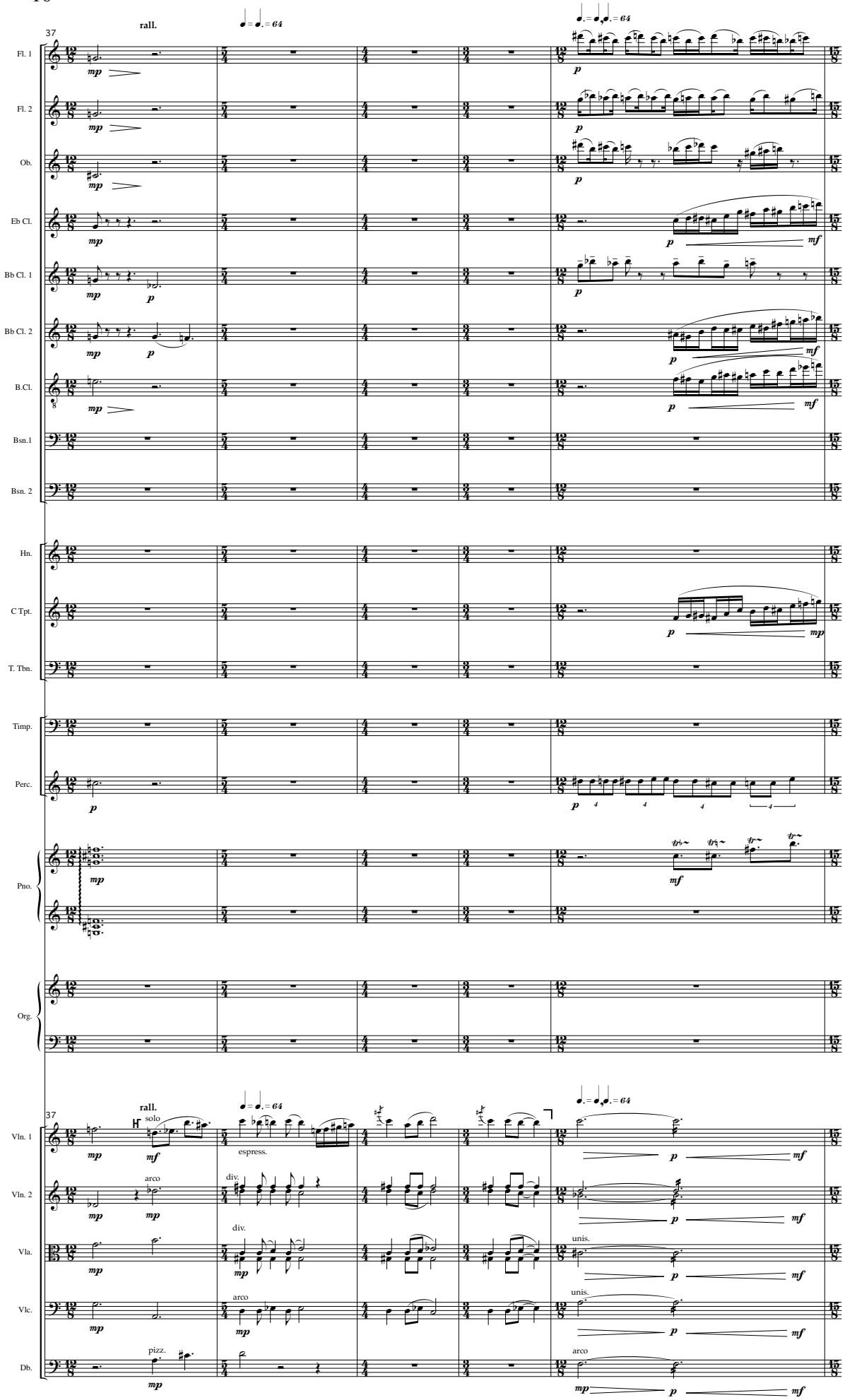

21
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
mf
T. Tbn.
Timp.
Perc.
Pno.
Org.
21
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

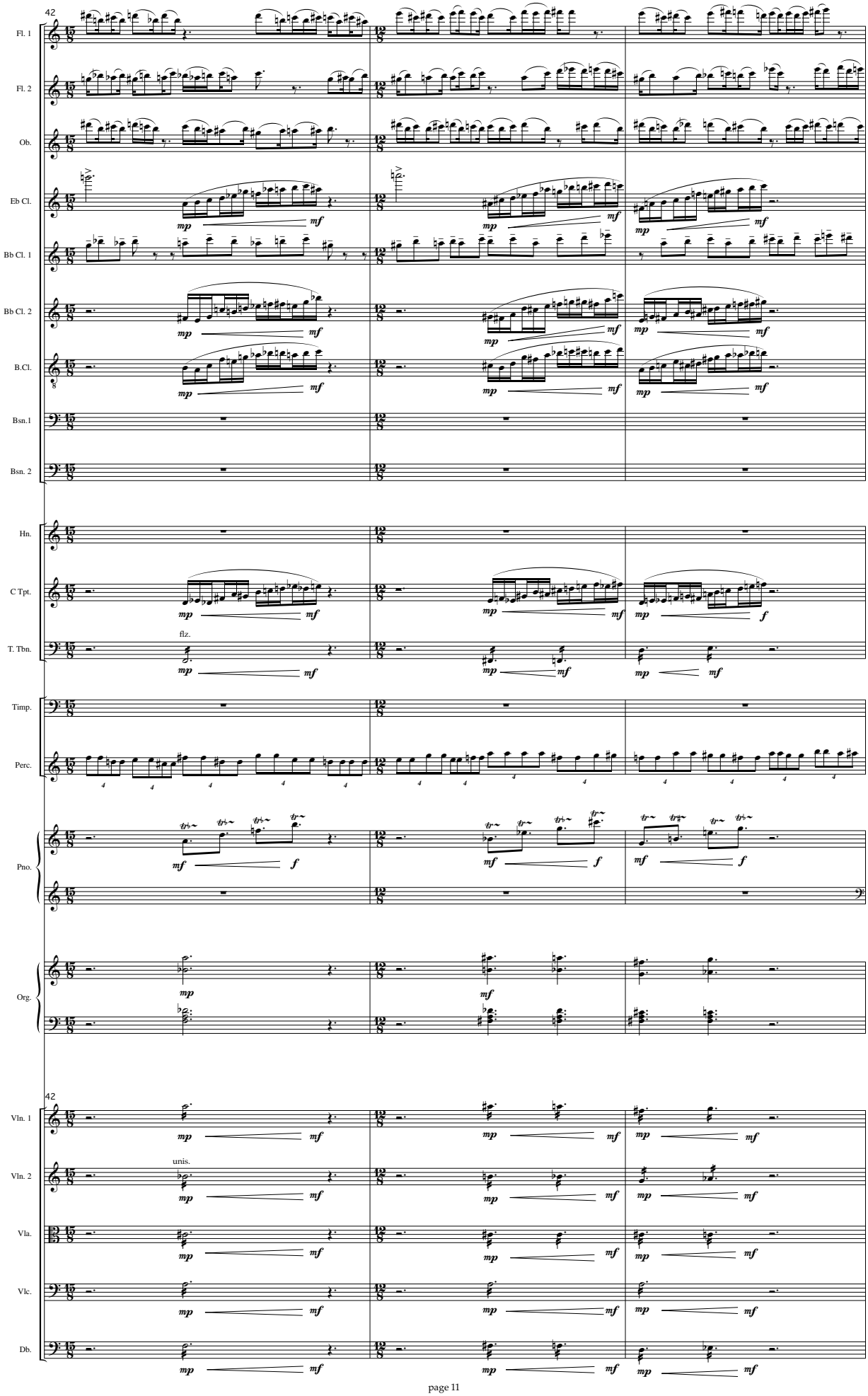

23
Fl. 1
mp sub. (non stacc.)
Fl. 2
mp sub. (non stacc.)
Ob.
mp
Eb Cl.
f
Bb Cl. 1
mp sub. (non stacc.)
Bb Cl. 2
B.Cl.
f
mf
Bsn.1
mf
Bsn. 2
mf
mf
Hn.
mf
C Tpt.
T. Tbn.
mf
Timp.
mf
Perc.
mp sub.
Pno.
mf
Org.
p
8vb
23
Vln. 1
pizz.
mf
Vln. 2
pizz.
mf
arco (unis.)
f
Vla.
Vlc.
arco
mf
Db.
mf

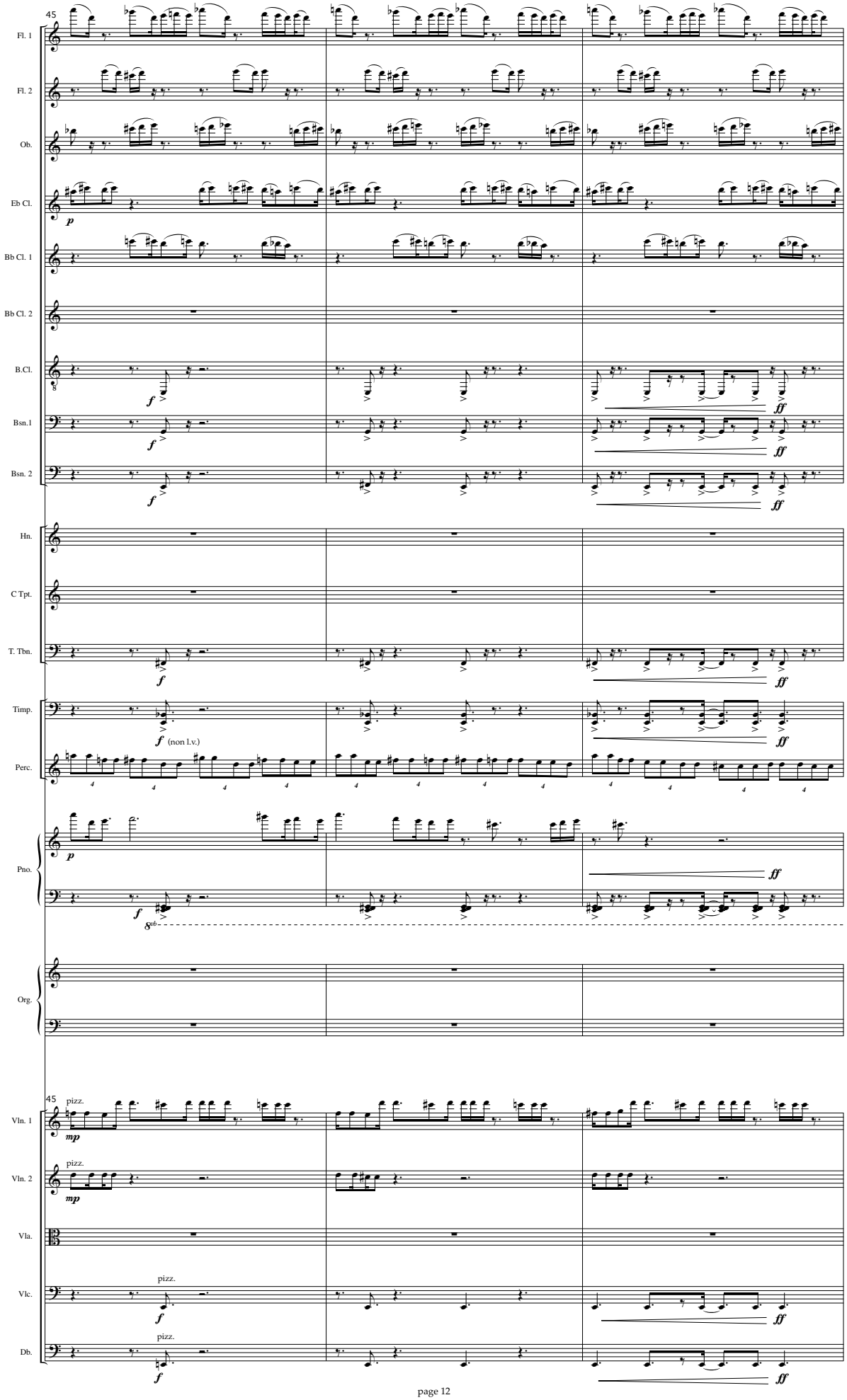

26
Agitato ♩= 128
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
cresc.
mp cresc.
f
mf
8vb

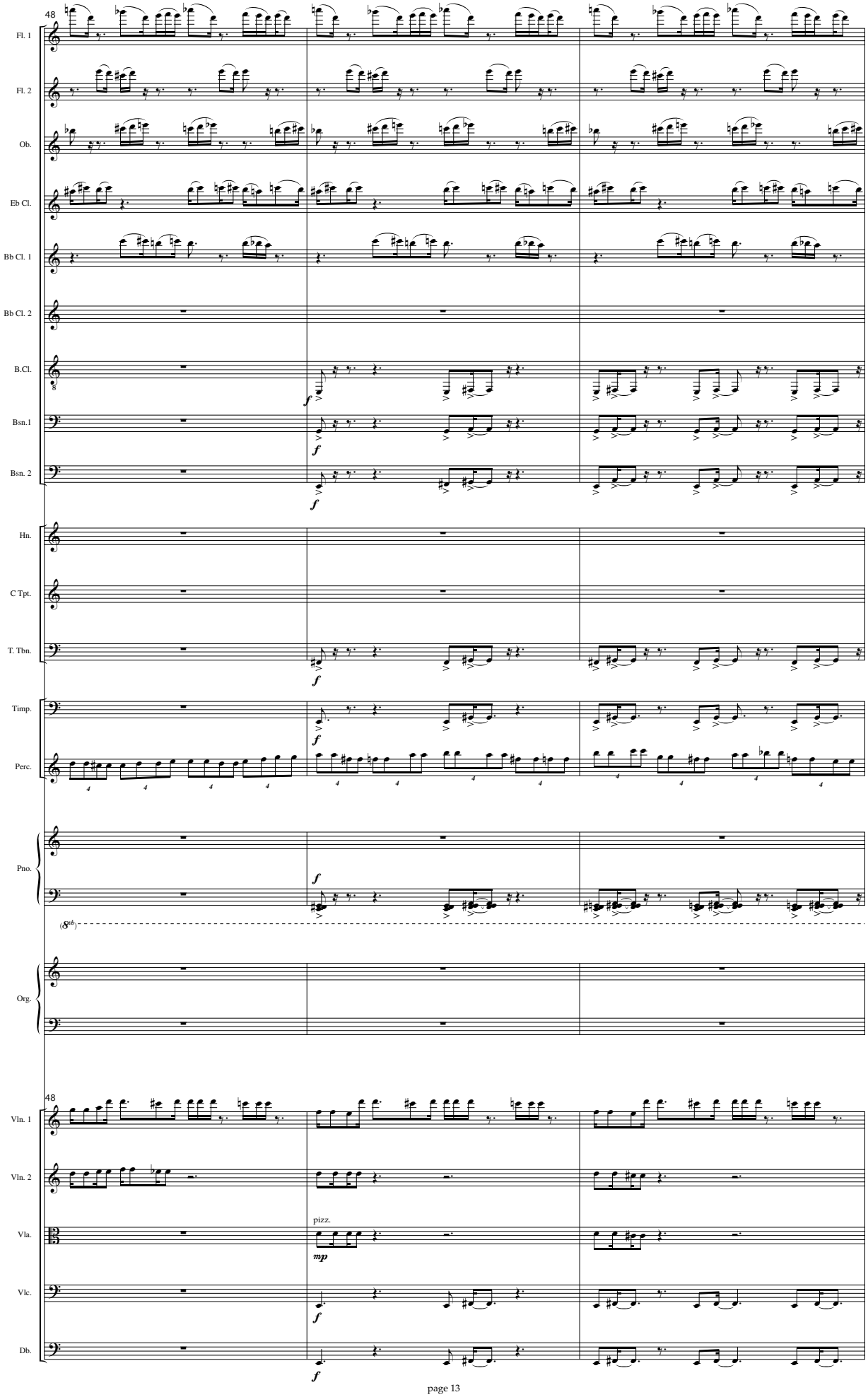

29
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
*denotes cluster
29
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
arco
unis.

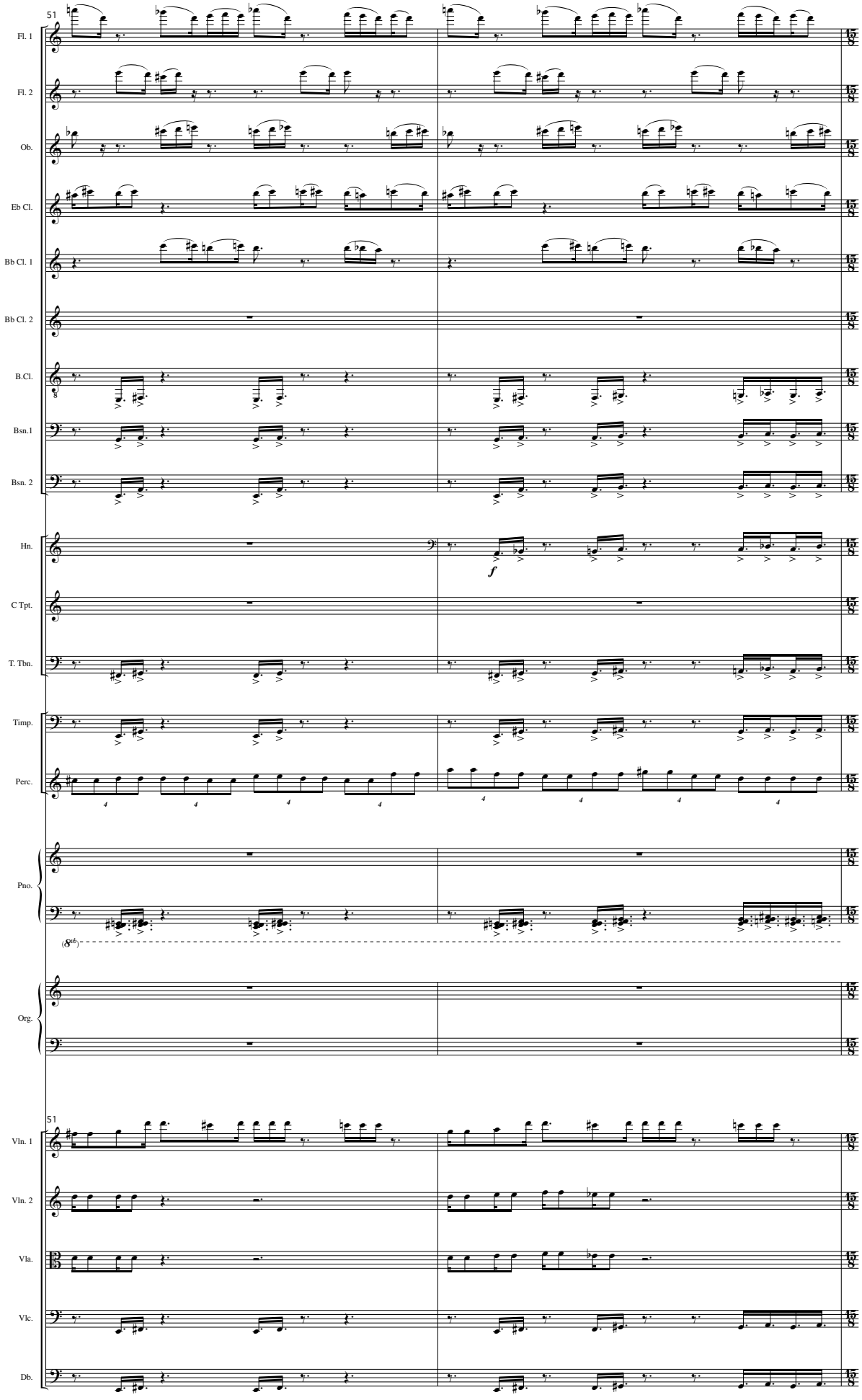

33
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
mp sub.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
poco staccato
unis.
pizz.

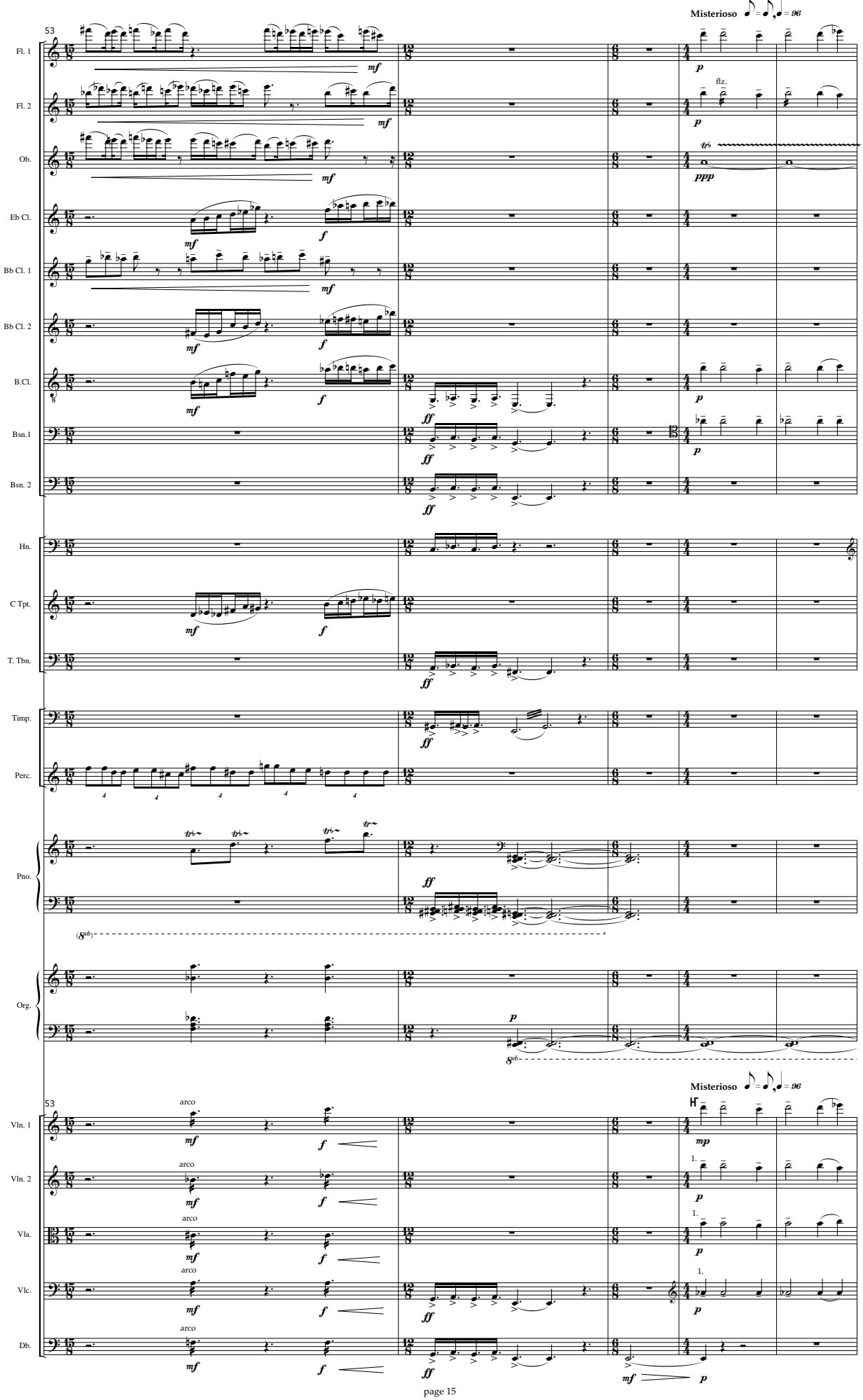

37
rall.
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
solo
espress.
arco
div.
unis.
pizz.

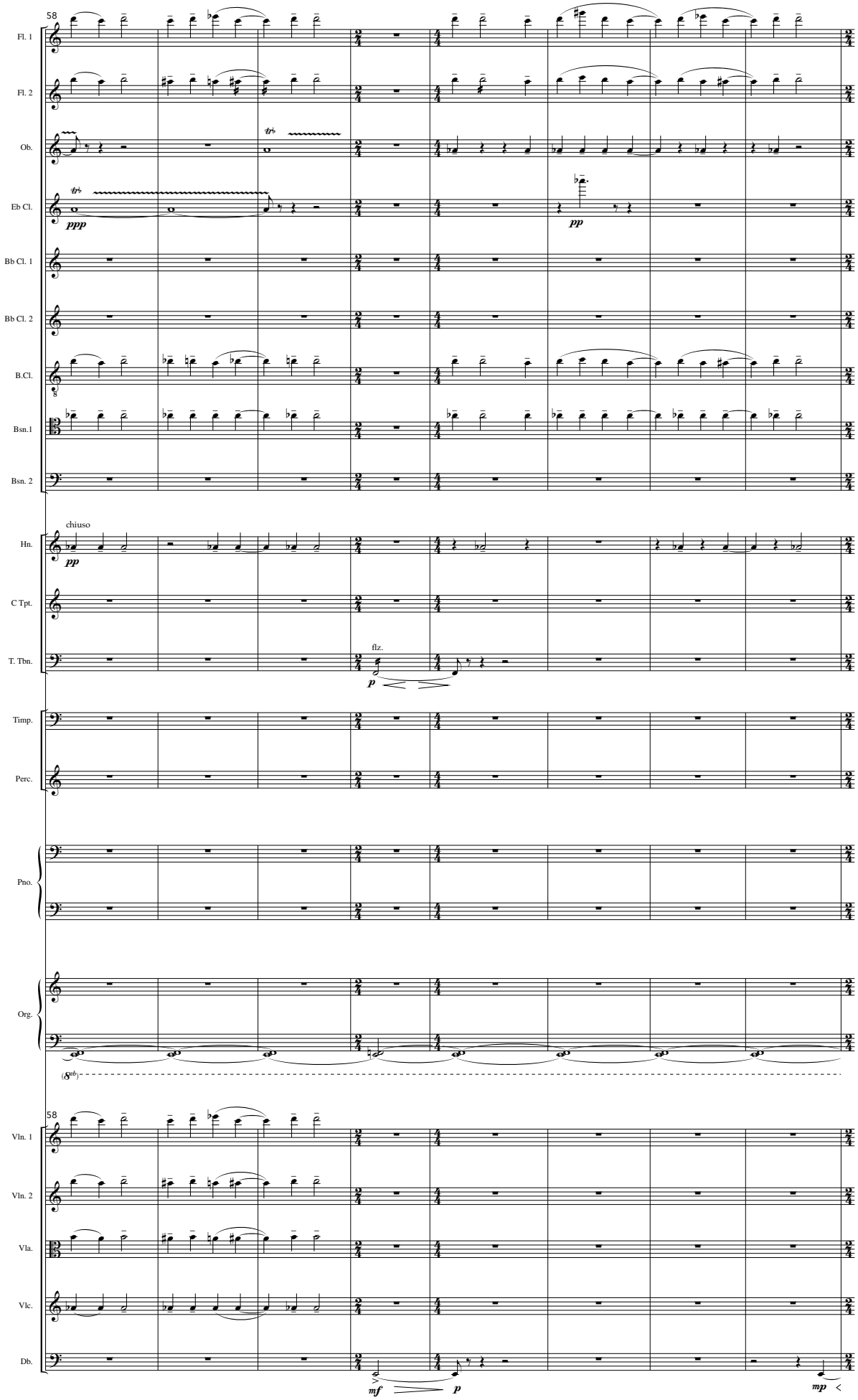

42
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
flz.
Timp.
Perc.
Pno.
Org.
42
Vln. 1
Vln. 2
unis.
Vla.
Vlc.
Db.

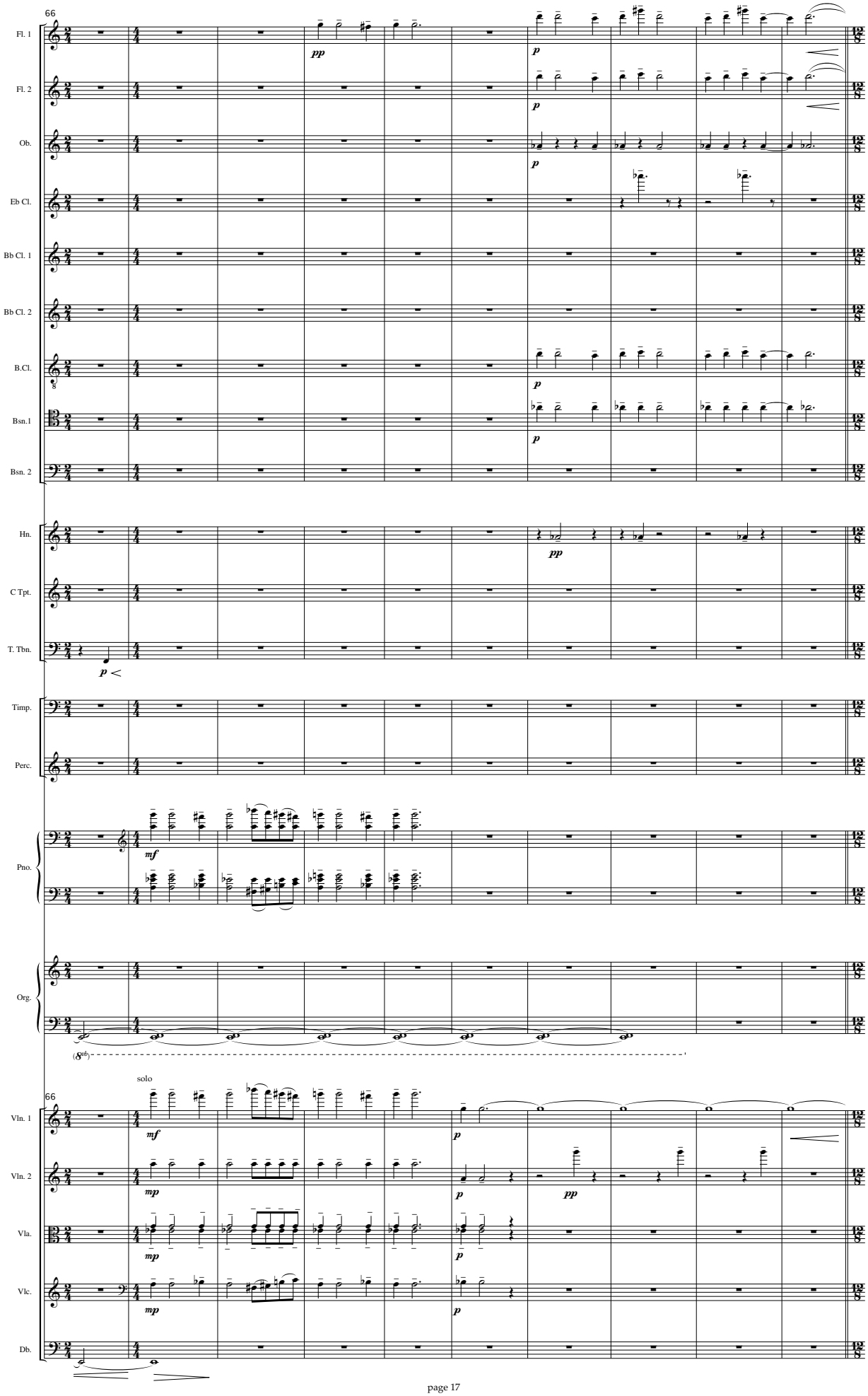

45
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
45
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
pizz.
(non l.v.)
8vb

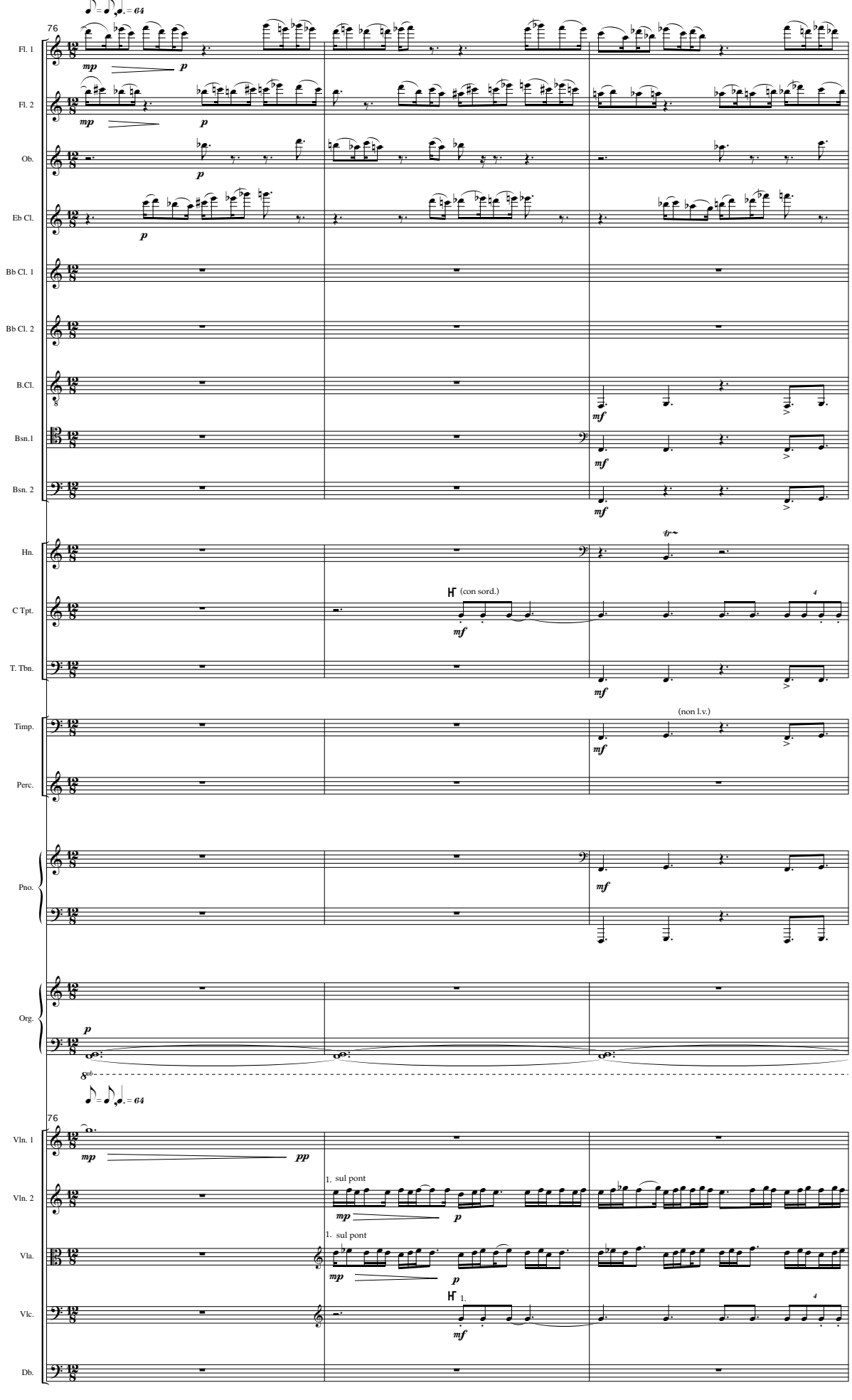

48
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
(8vb)
Org.
48
Vln. 1
Vln. 2
Vla.
pizz.
Vlc.
Db.

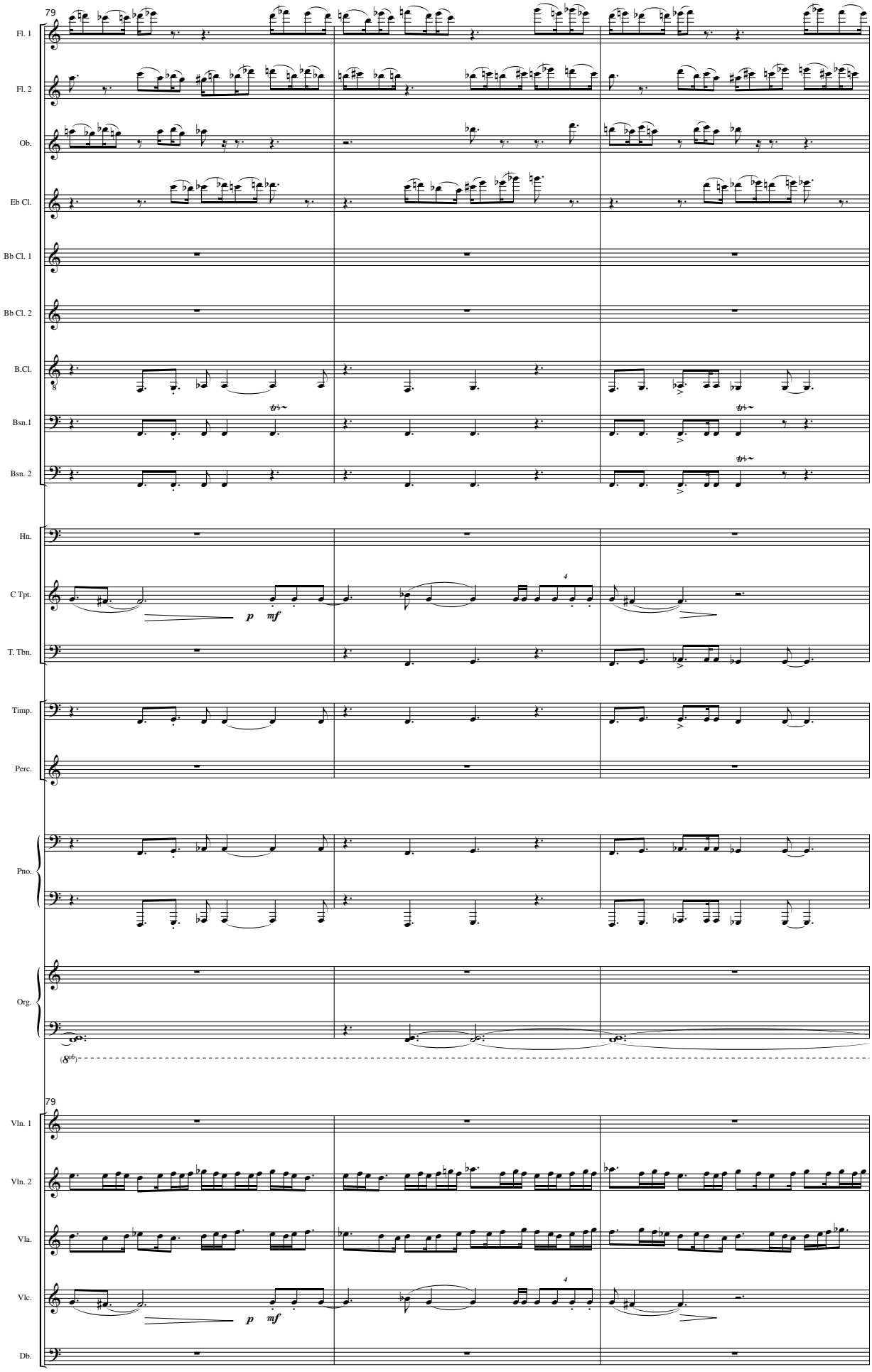

51
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
f
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
(8vb)
Org.
51
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

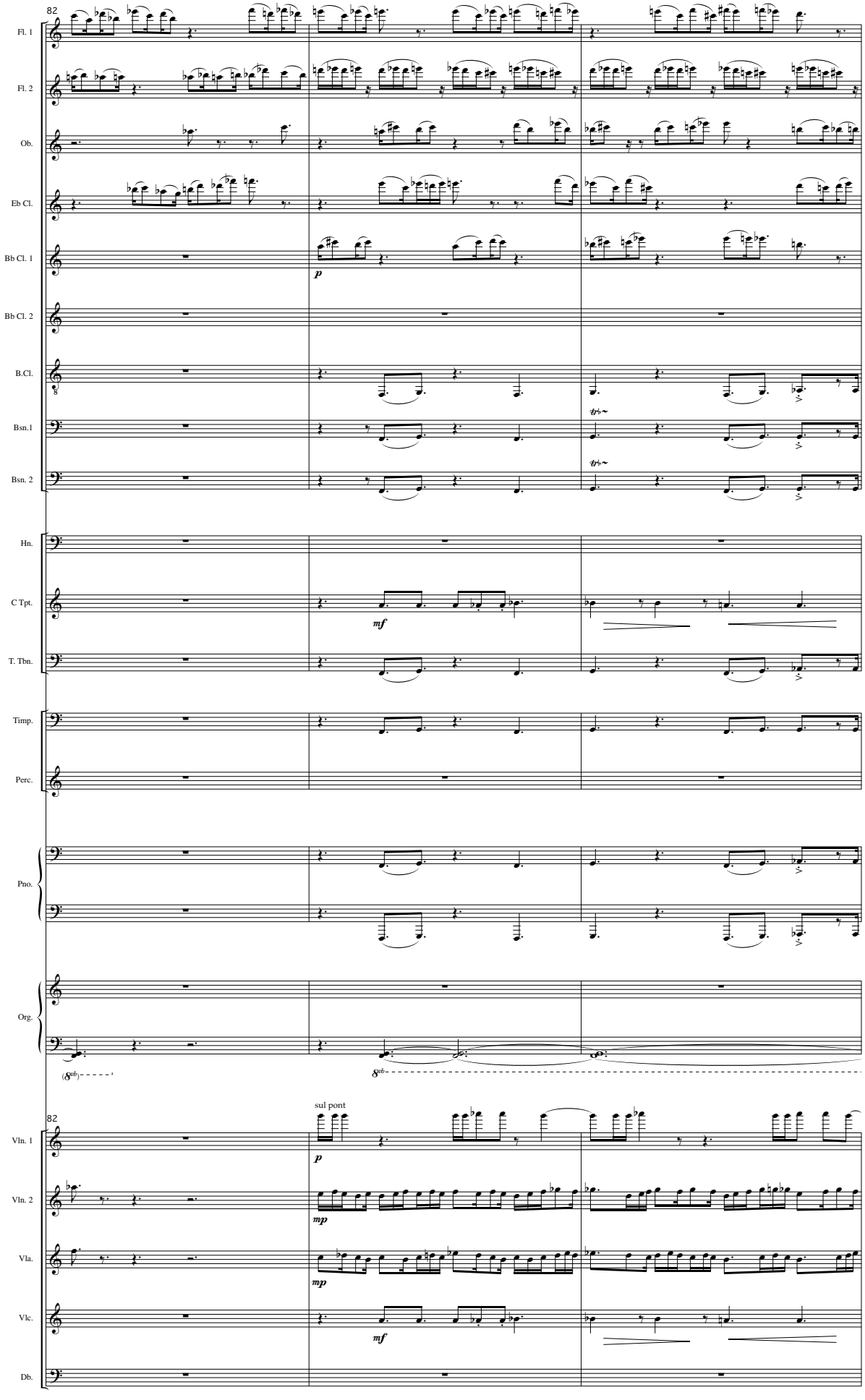

Misterioso
53
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Misterioso
53
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
arco

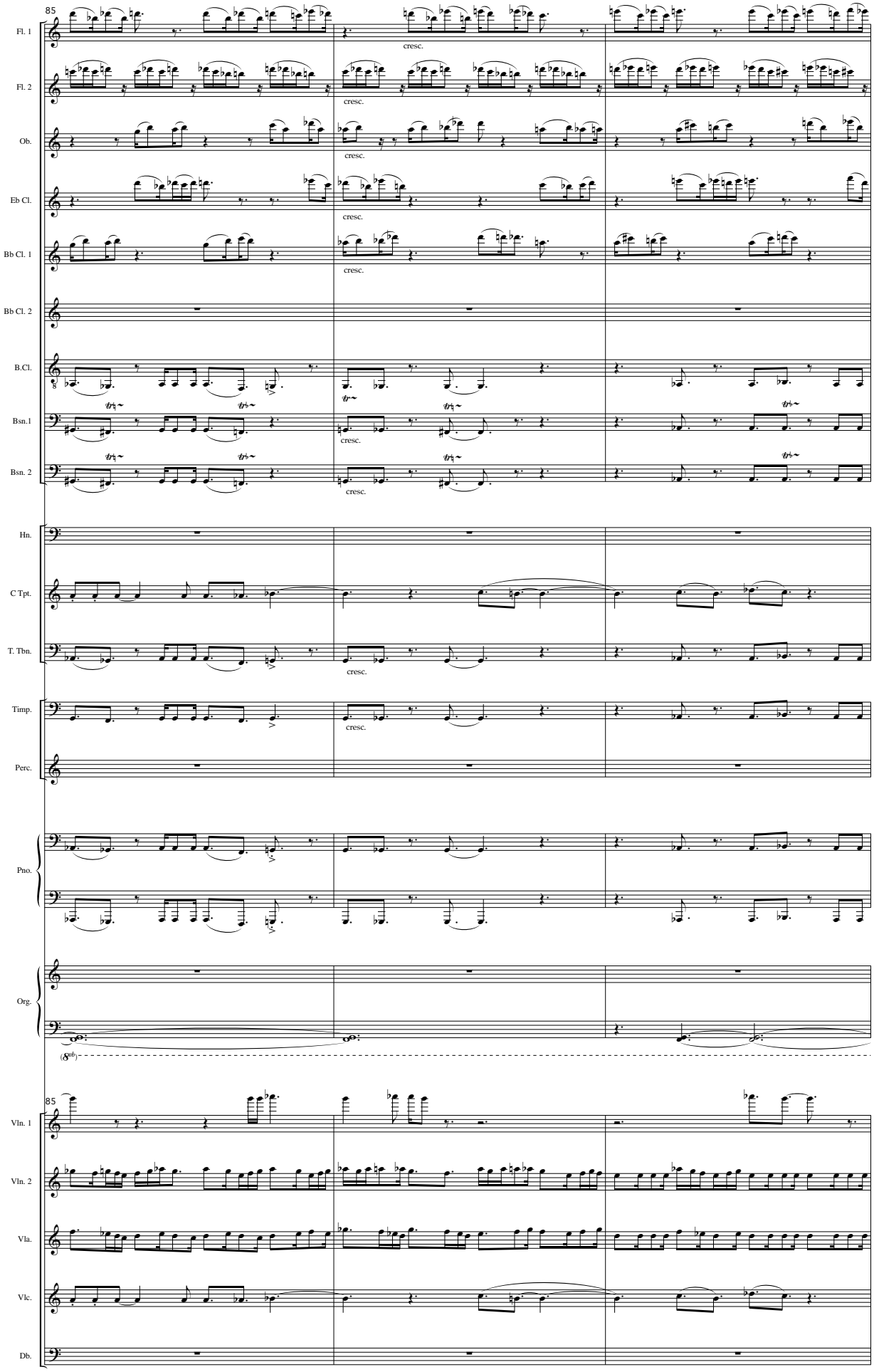

58
Fl. 1
Fl. 2
Ob.
Eb Cl.
ppp
pp
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
chiuso
Hn.
pp
C Tpt.
T. Tbn.
flz.
p
Timp.
Perc.
Pno.
Org.
(8vb)
58
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
mf
p
mp

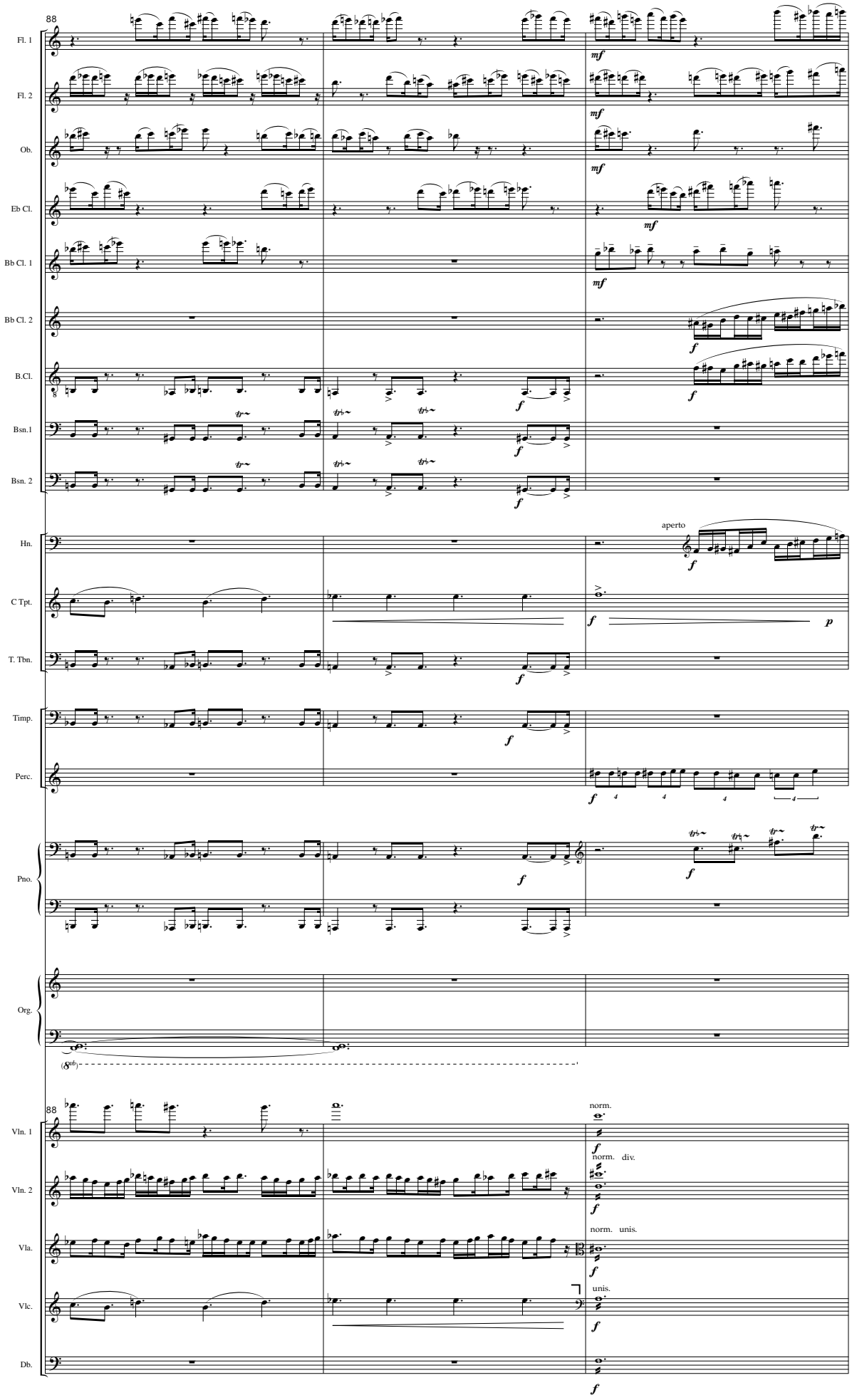

66
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
(8vb)
solo
66
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

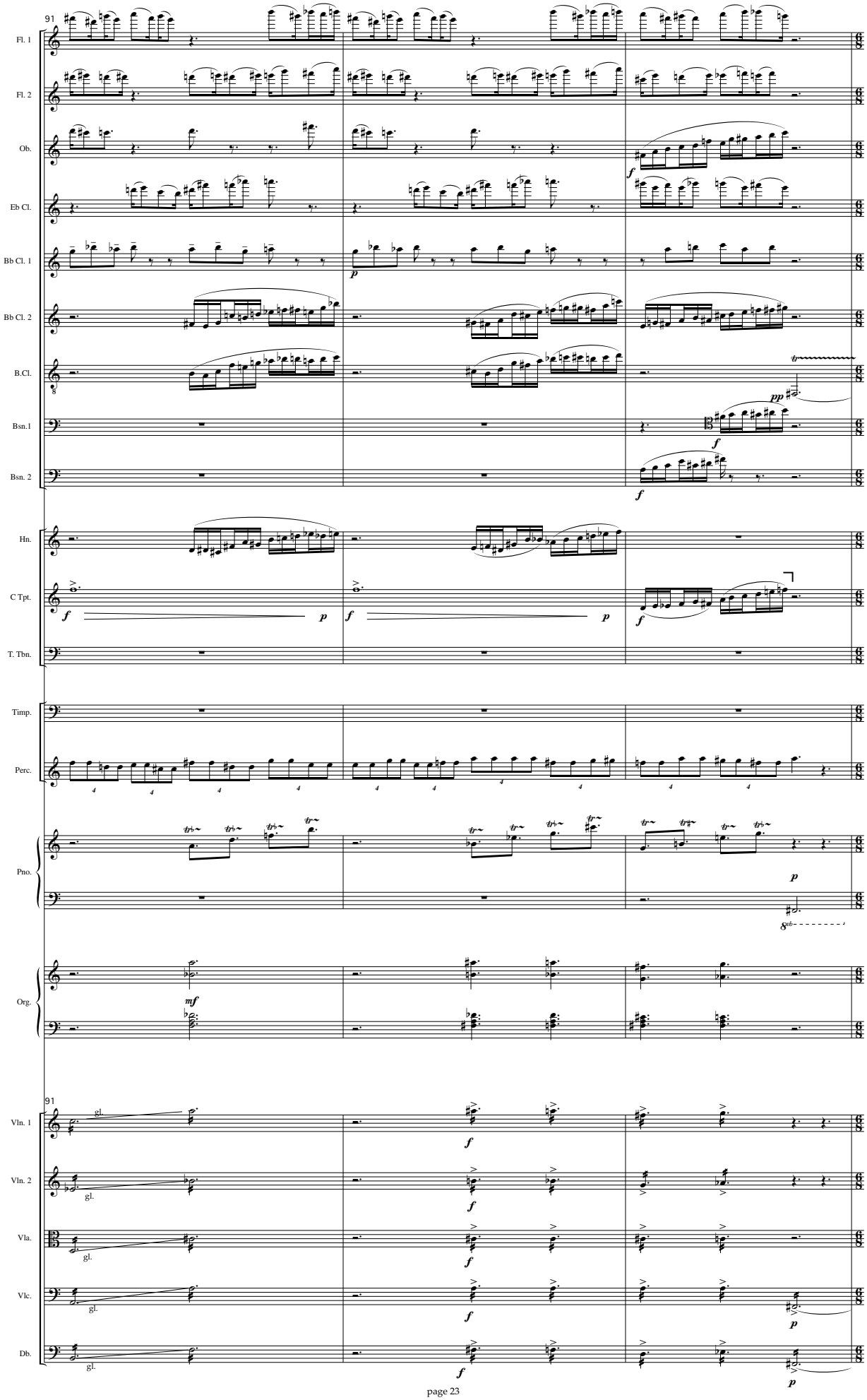

76
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
(con sord.)
(non l.v.)
76
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
1. sul pont
1. sul pont

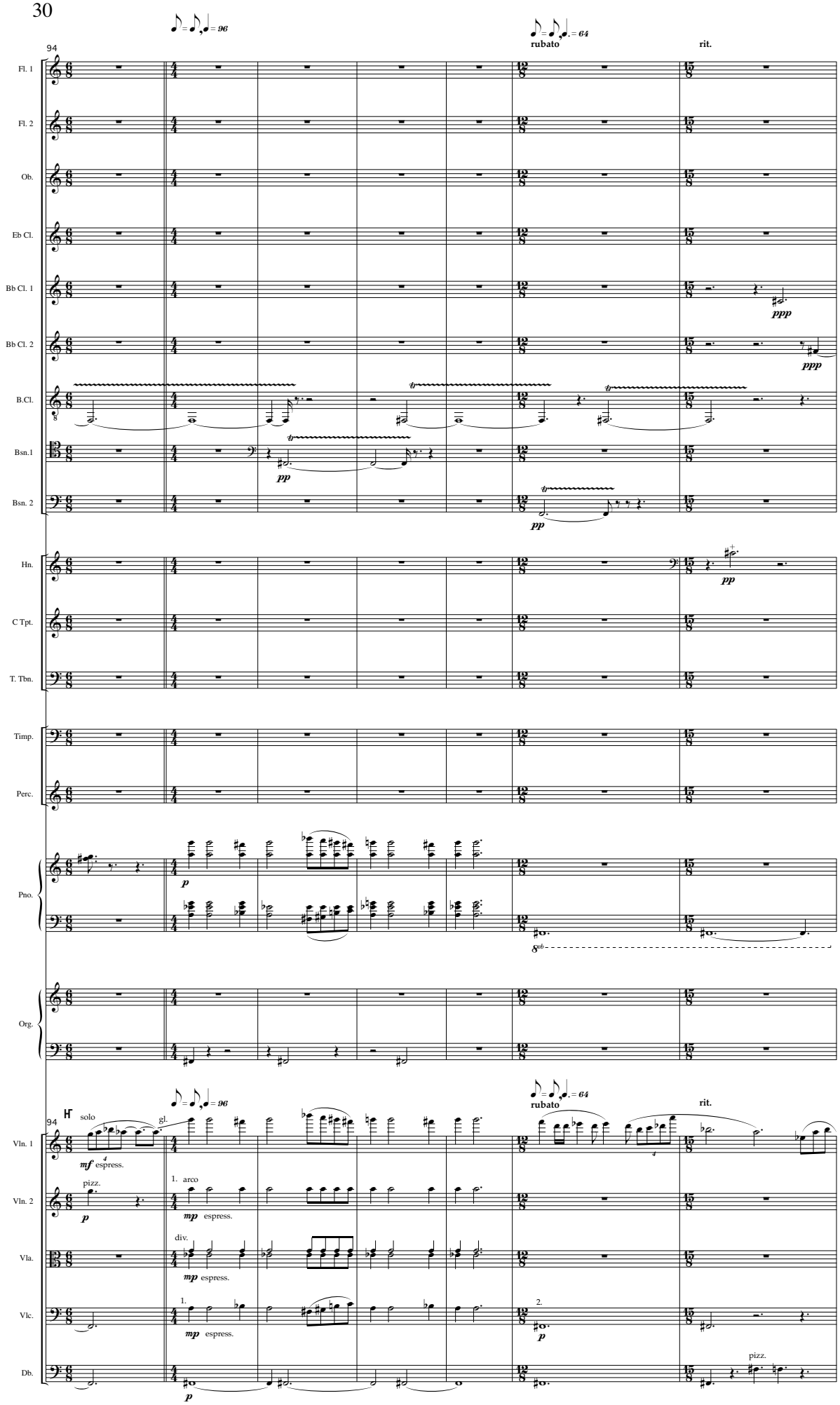

79
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
p mf
79
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
p mf

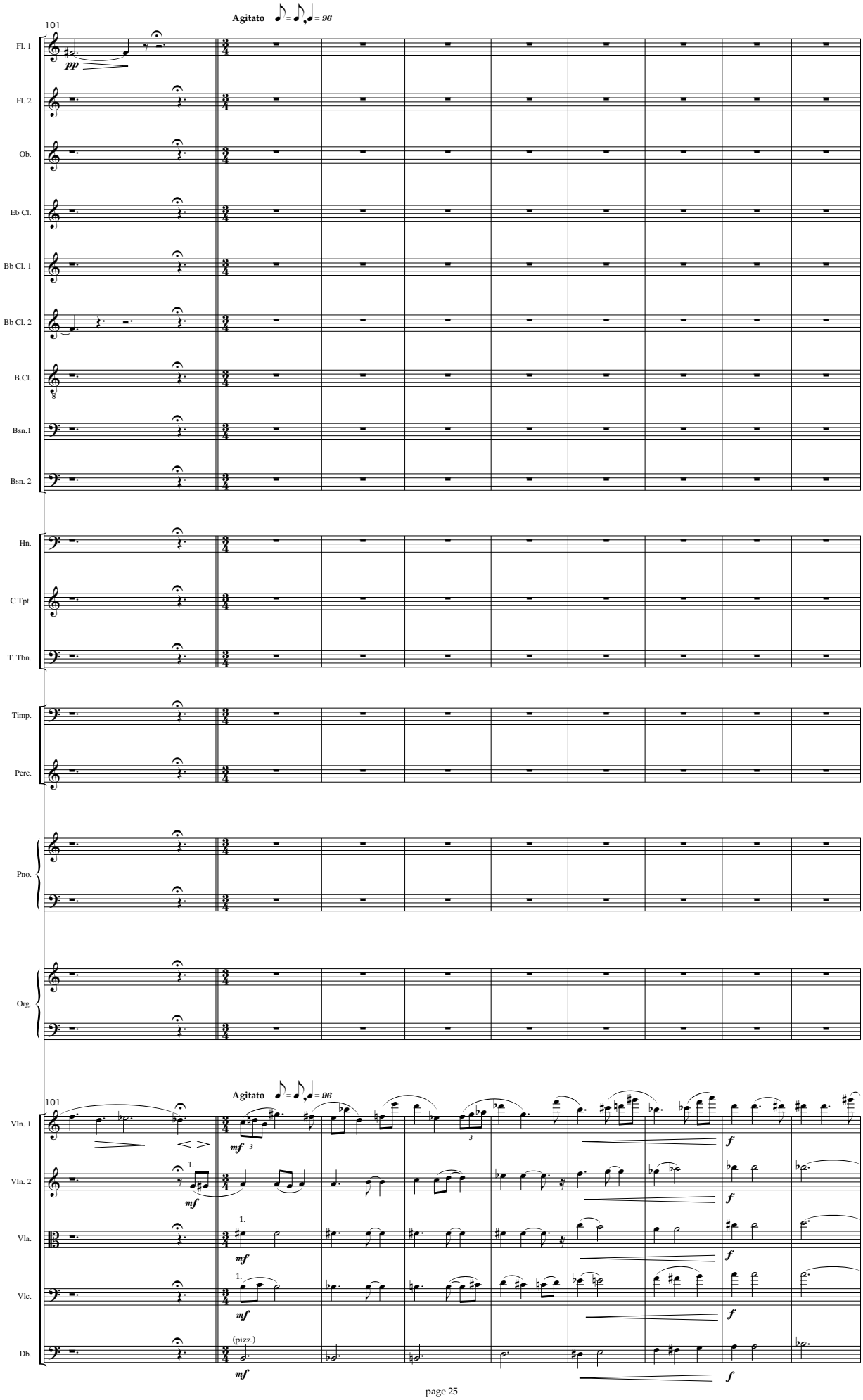

82
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
82
sul pont
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

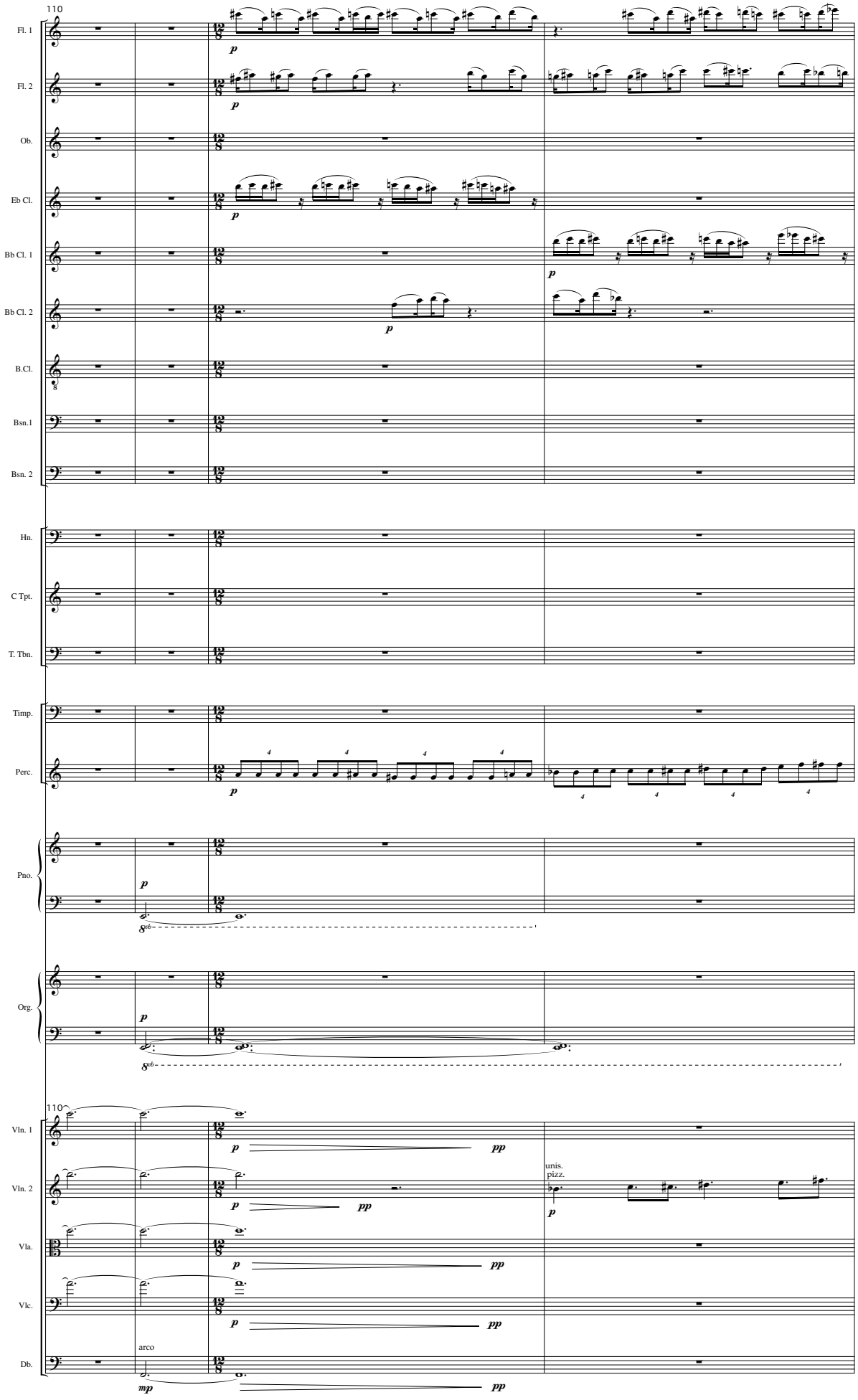

85
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
cresc.

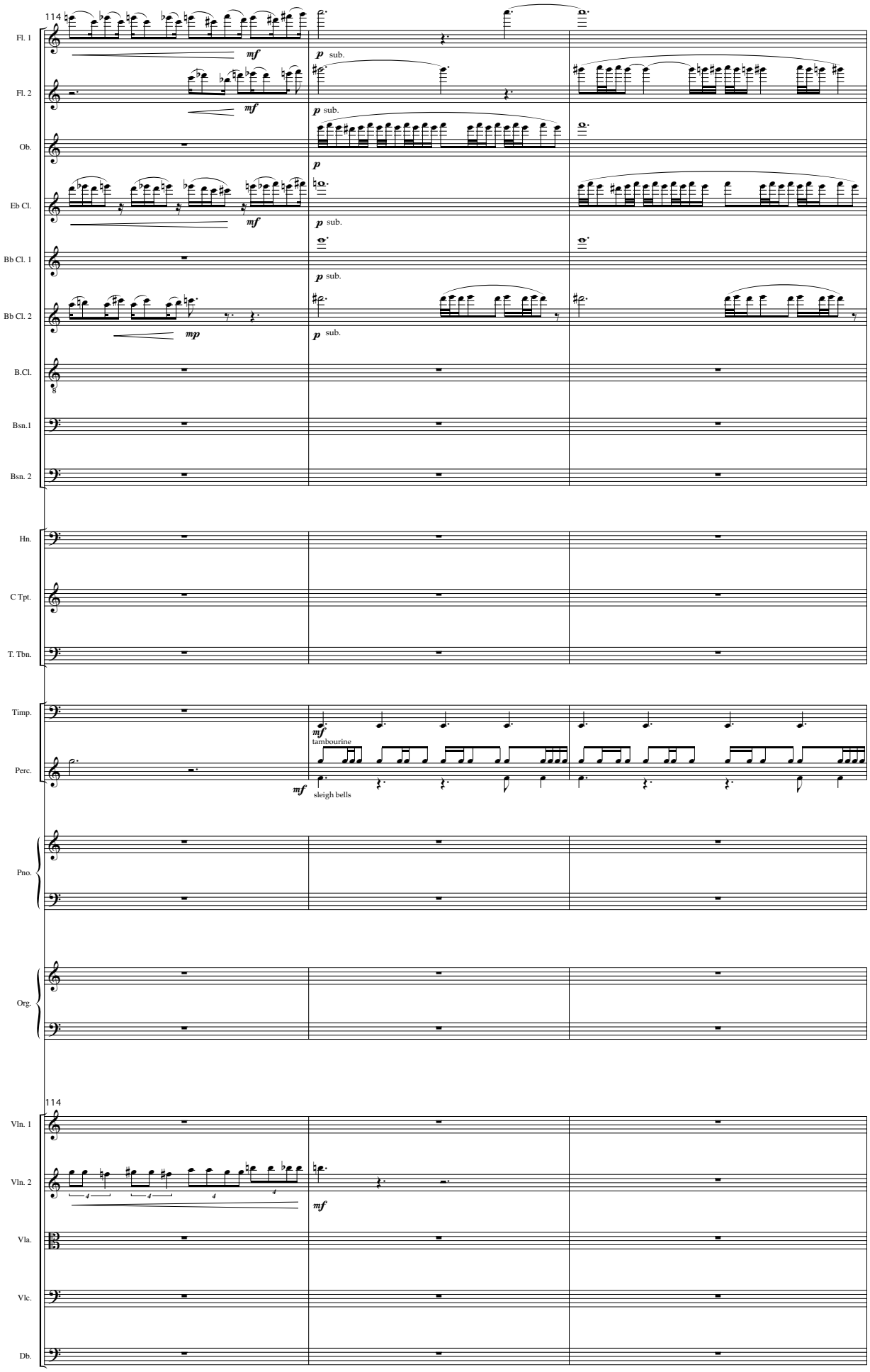

88
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
(8vb)
88
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
aperto
norm.
norm. div.
norm. unis.
unis.

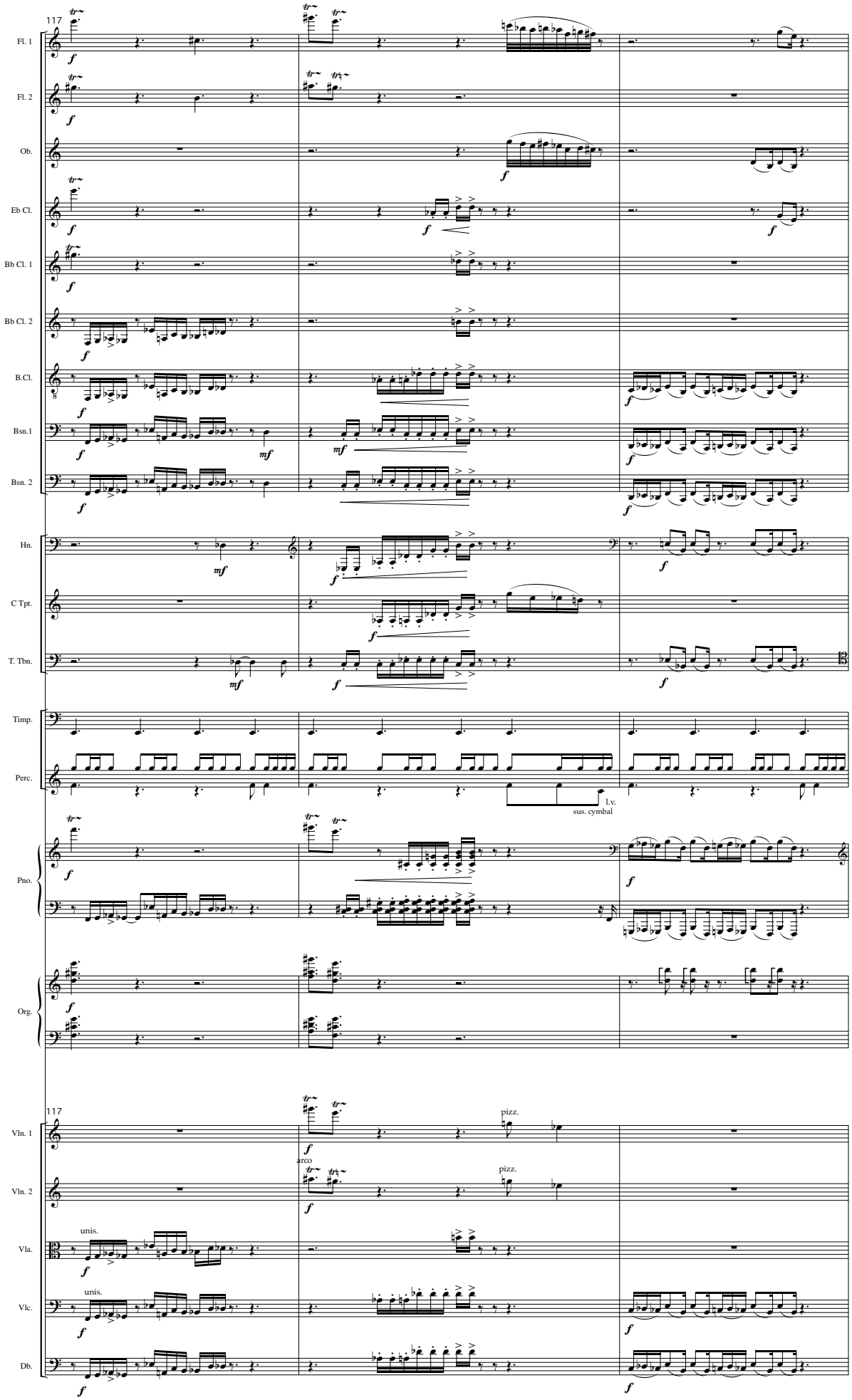

91
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
91
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
gl.

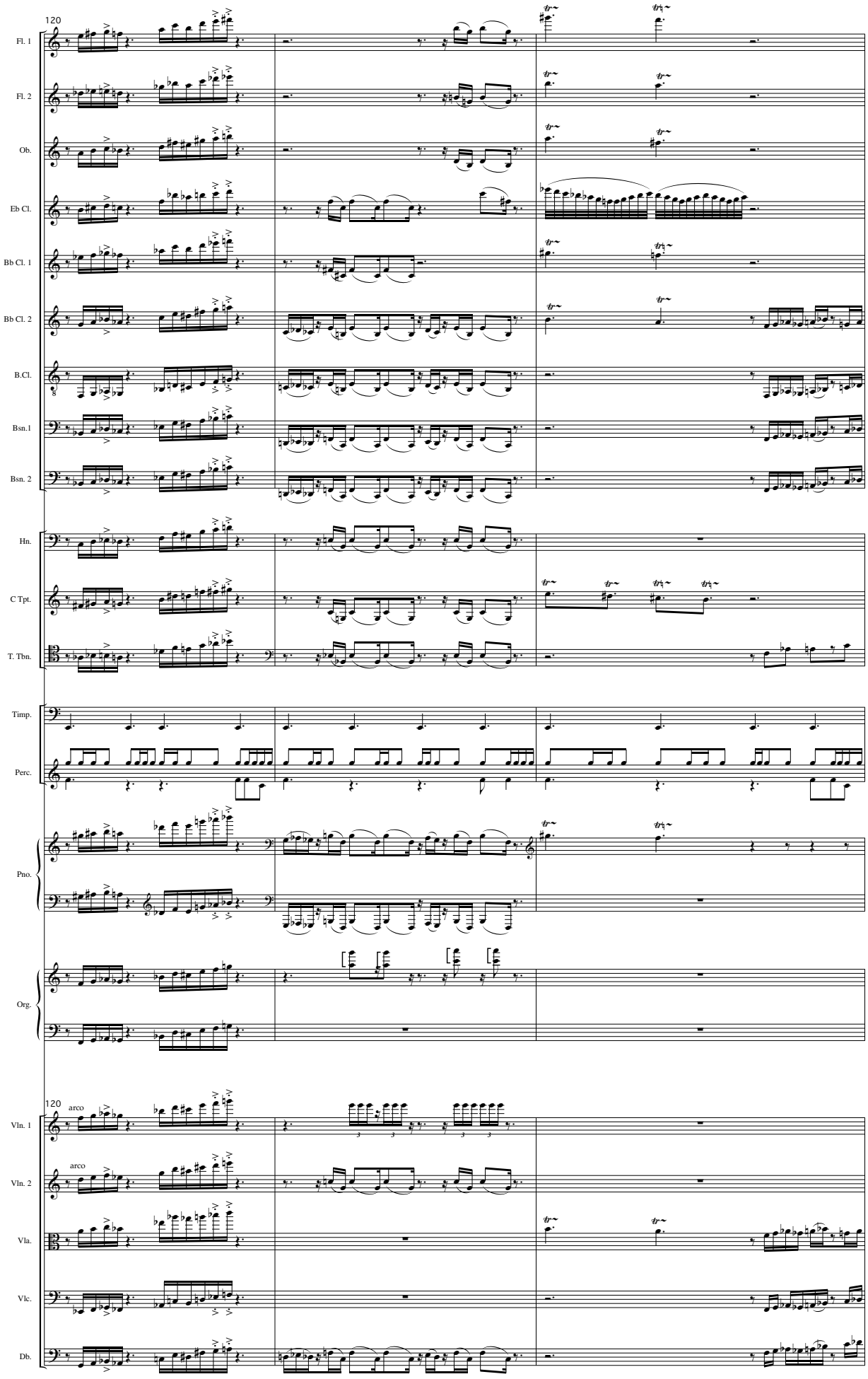

94
♪ = ♪ ♪ ♩ = 96
♪ = ♪ ♪ ♩. = 64
rubato
rit.
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
H
solo
gl.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
pizz.
arco
div.
espress.
1.
2.
ppp
pp
p
mp
mf
8vb

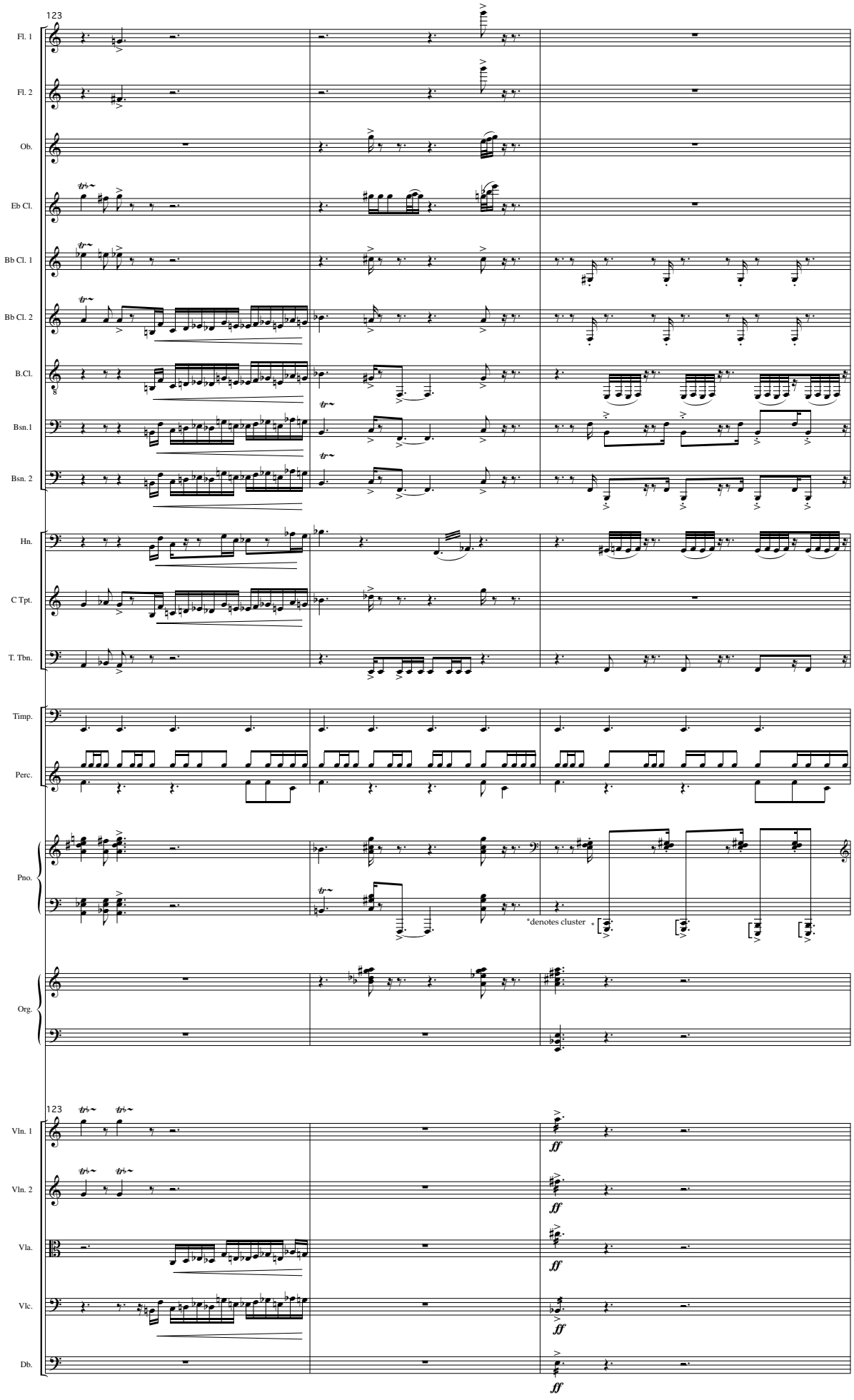

101
Agitato ♪ = ♪ ♪ ♩ = 96
Fl. 1
pp
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
101
Agitato ♪ = ♪ ♪ ♩ = 96
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vlc.
mf
Db.
(pizz.)
mf
f

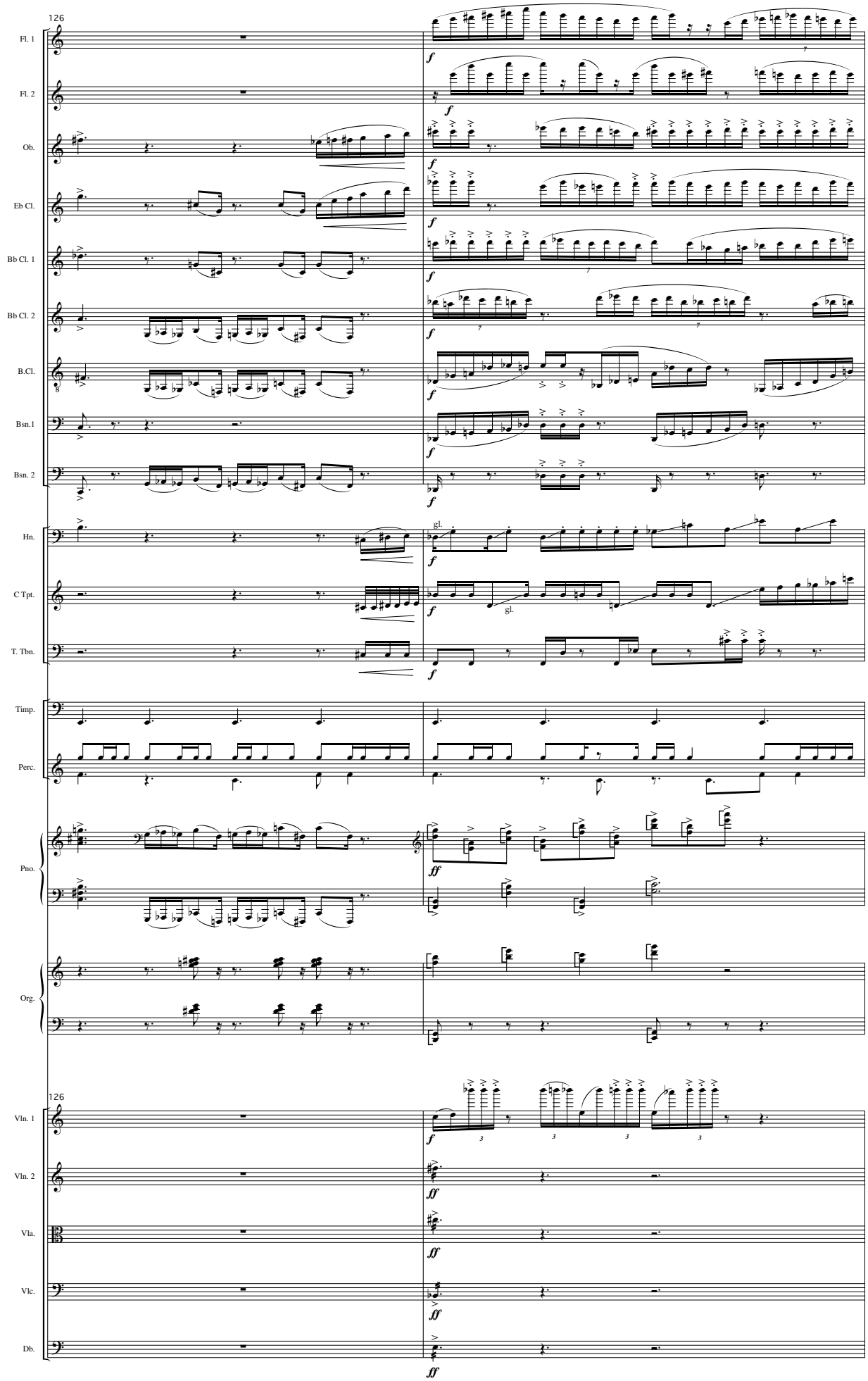

110
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
110
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
unis.
pizz.
arco

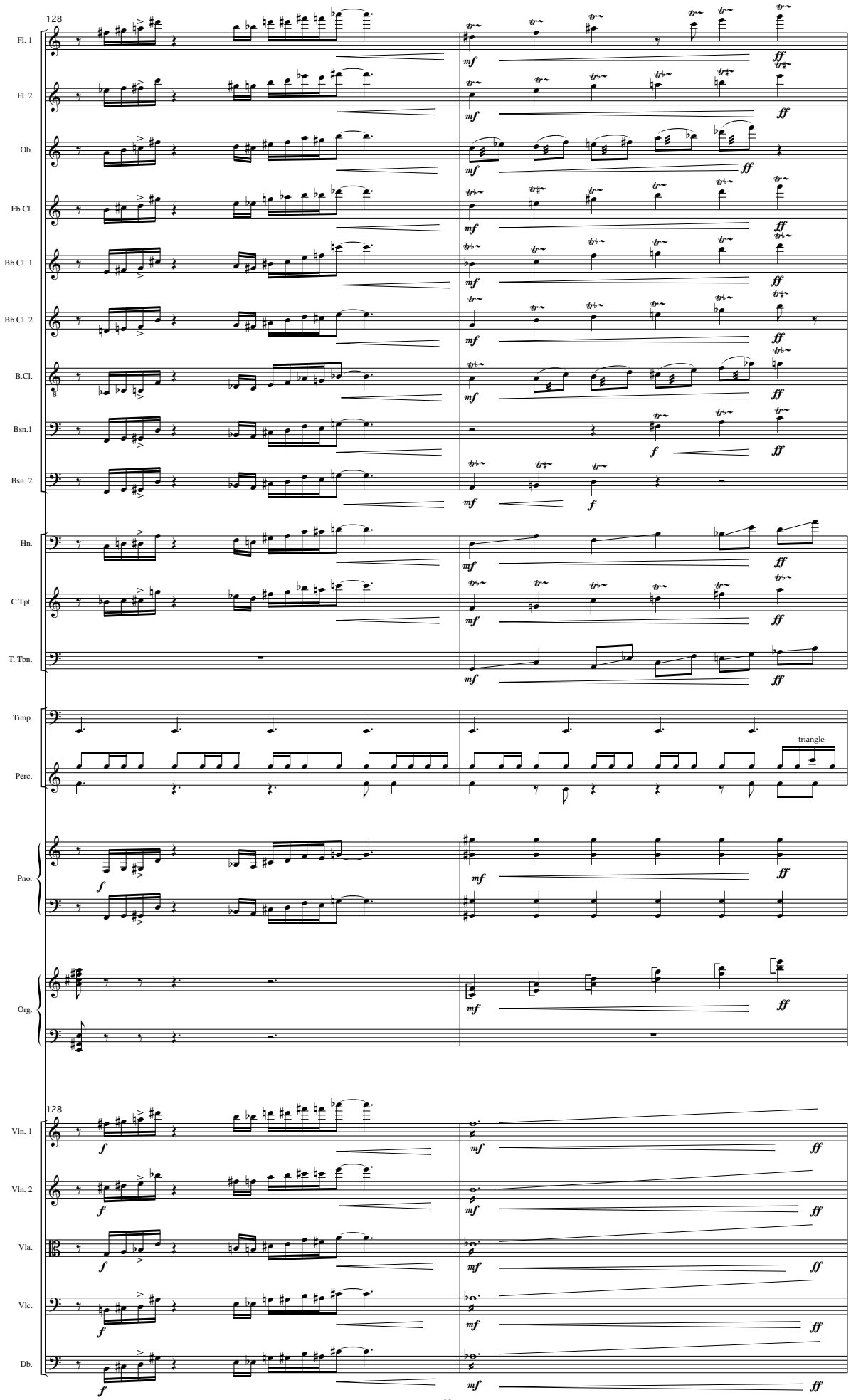

114
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
mf
p sub.
mp
tambourine
sleigh bells

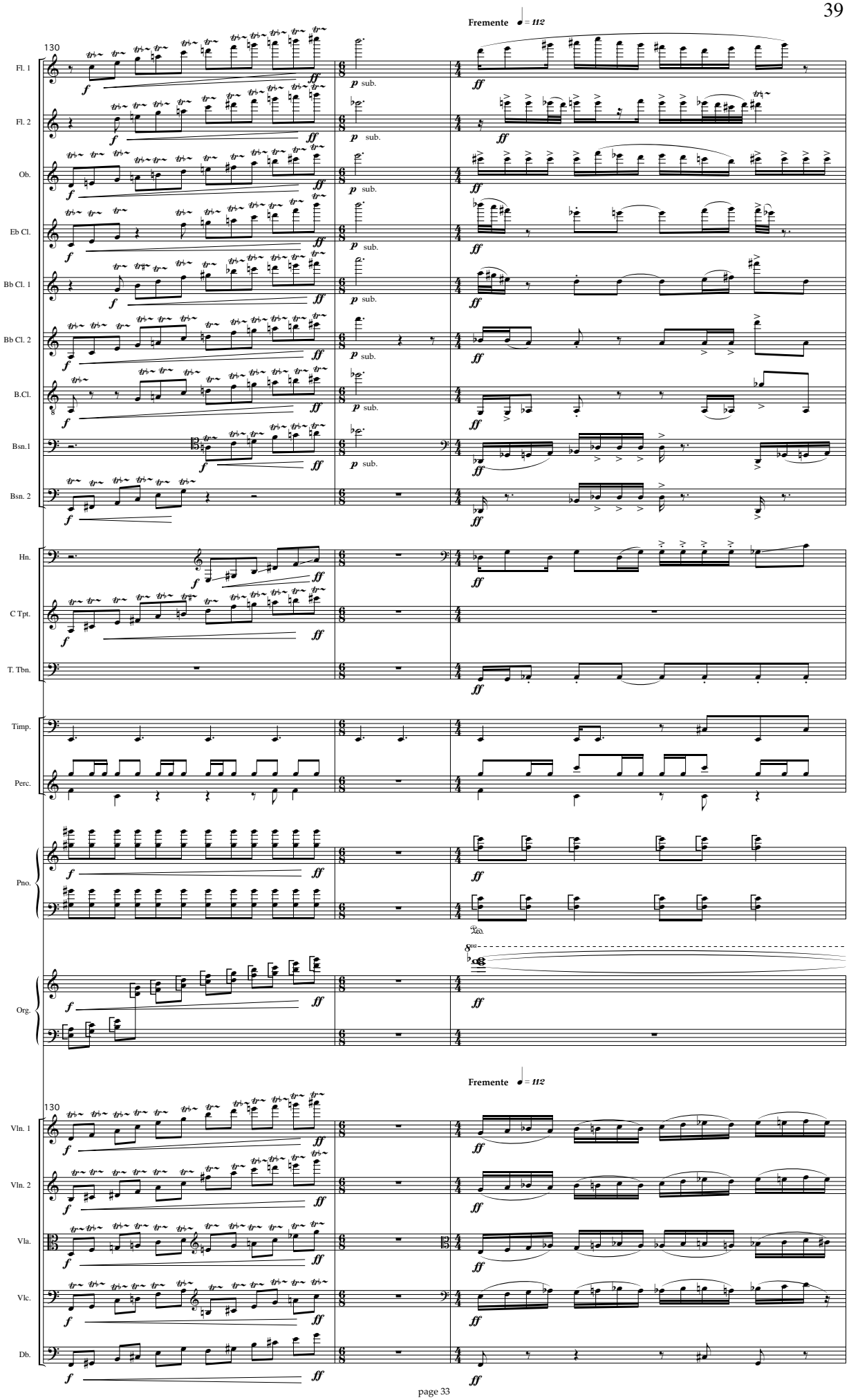

117
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
l.v.
sus. cymbal
Pno.
Org.
117
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
pizz.
arco
pizz.
unis.
unis.

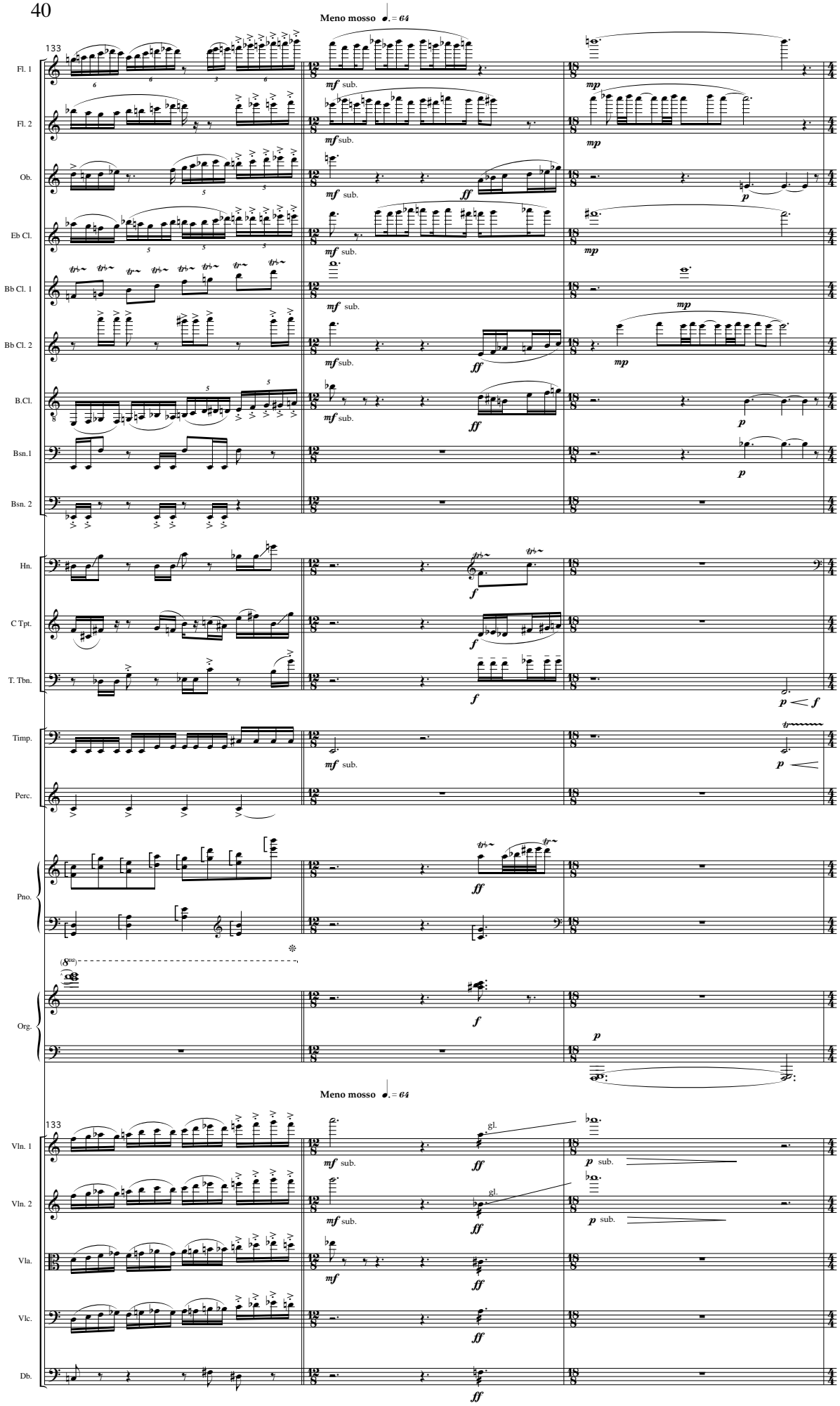

120
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
120
arco
Vln. 1
arco
Vln. 2
Vla.
Vlc.
Db.

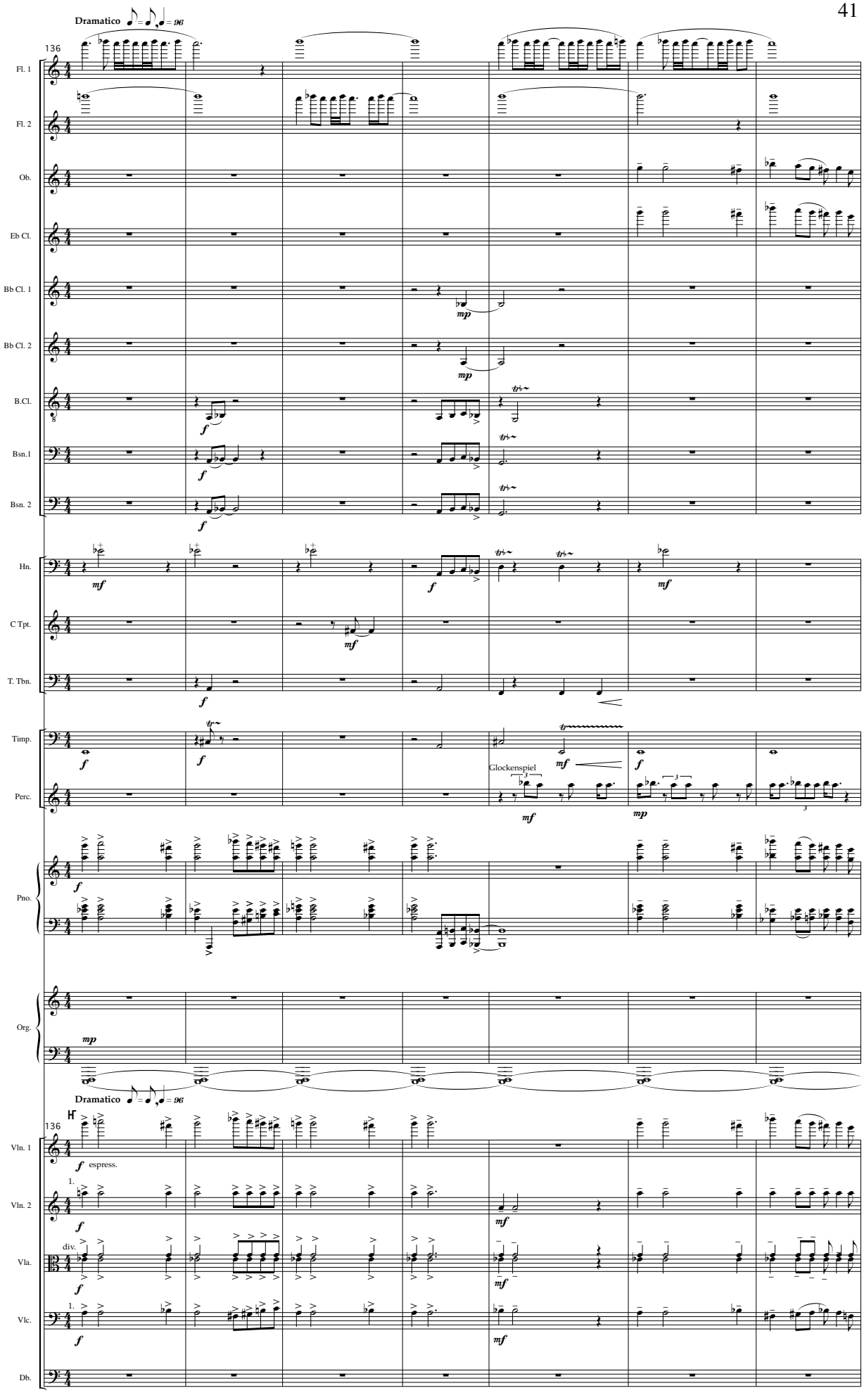

123
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
*denotes cluster
Org.
123
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
ff

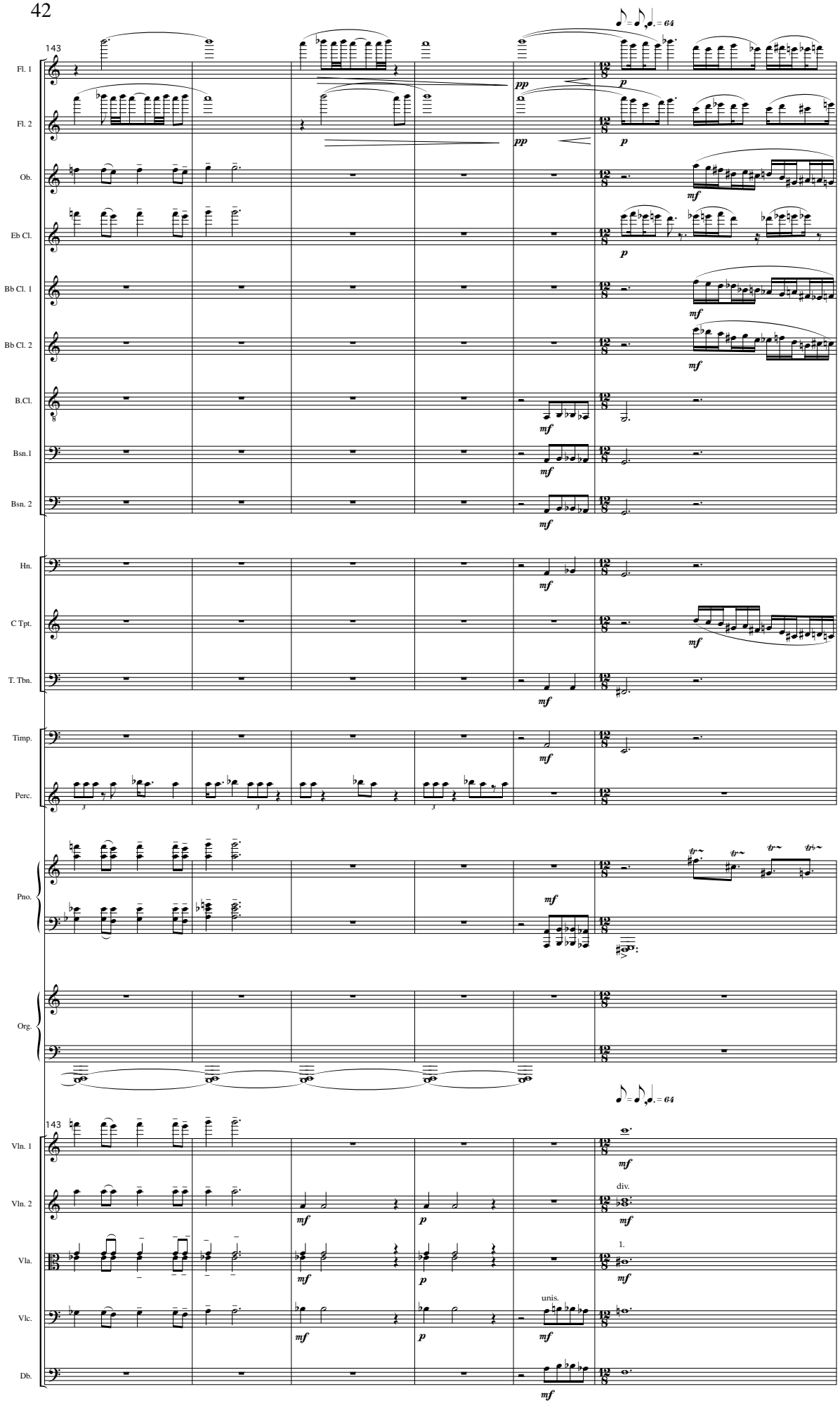

126
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
126
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
f
ff
gl.

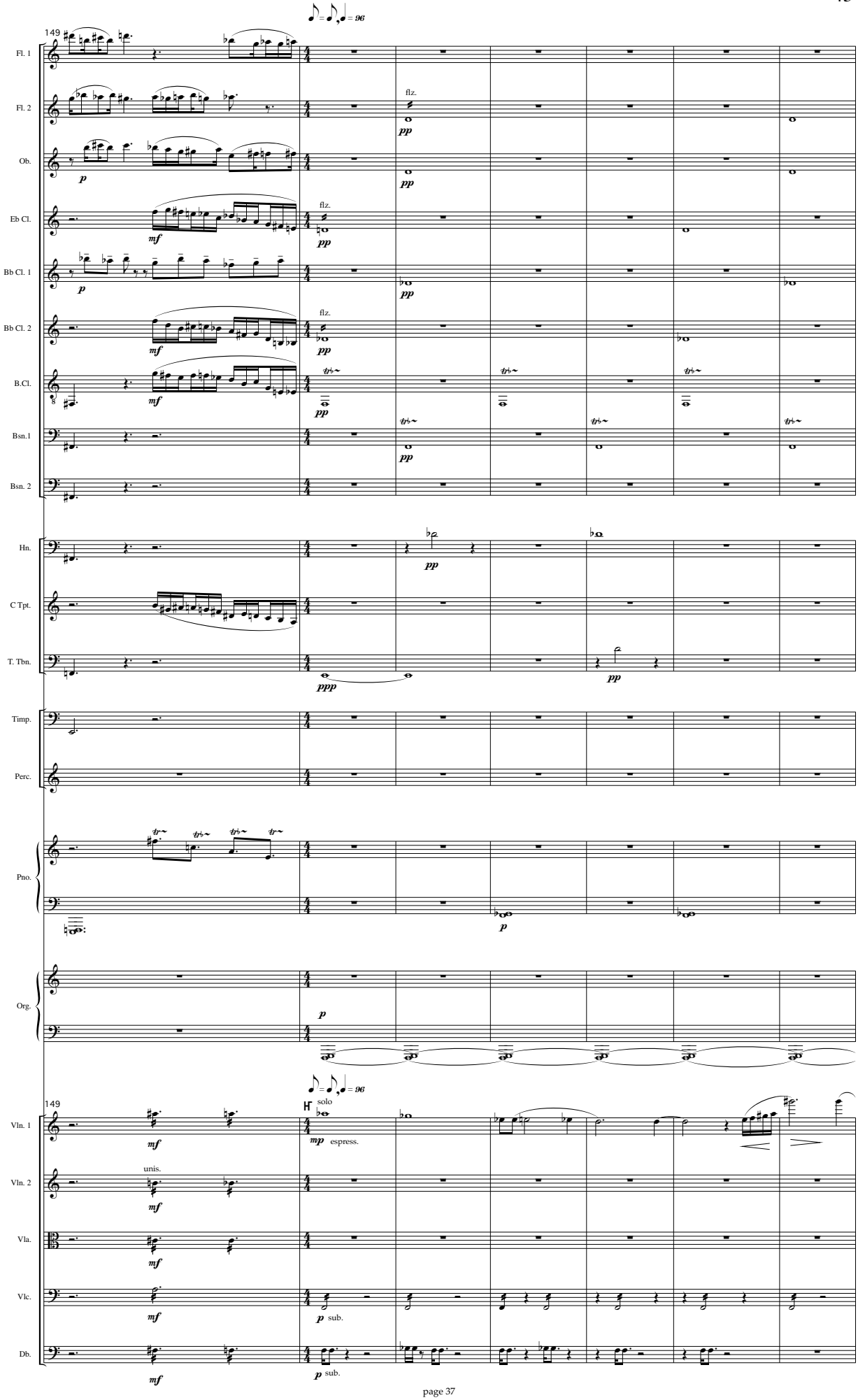

128
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
triangle
Pno.
Org.
128
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

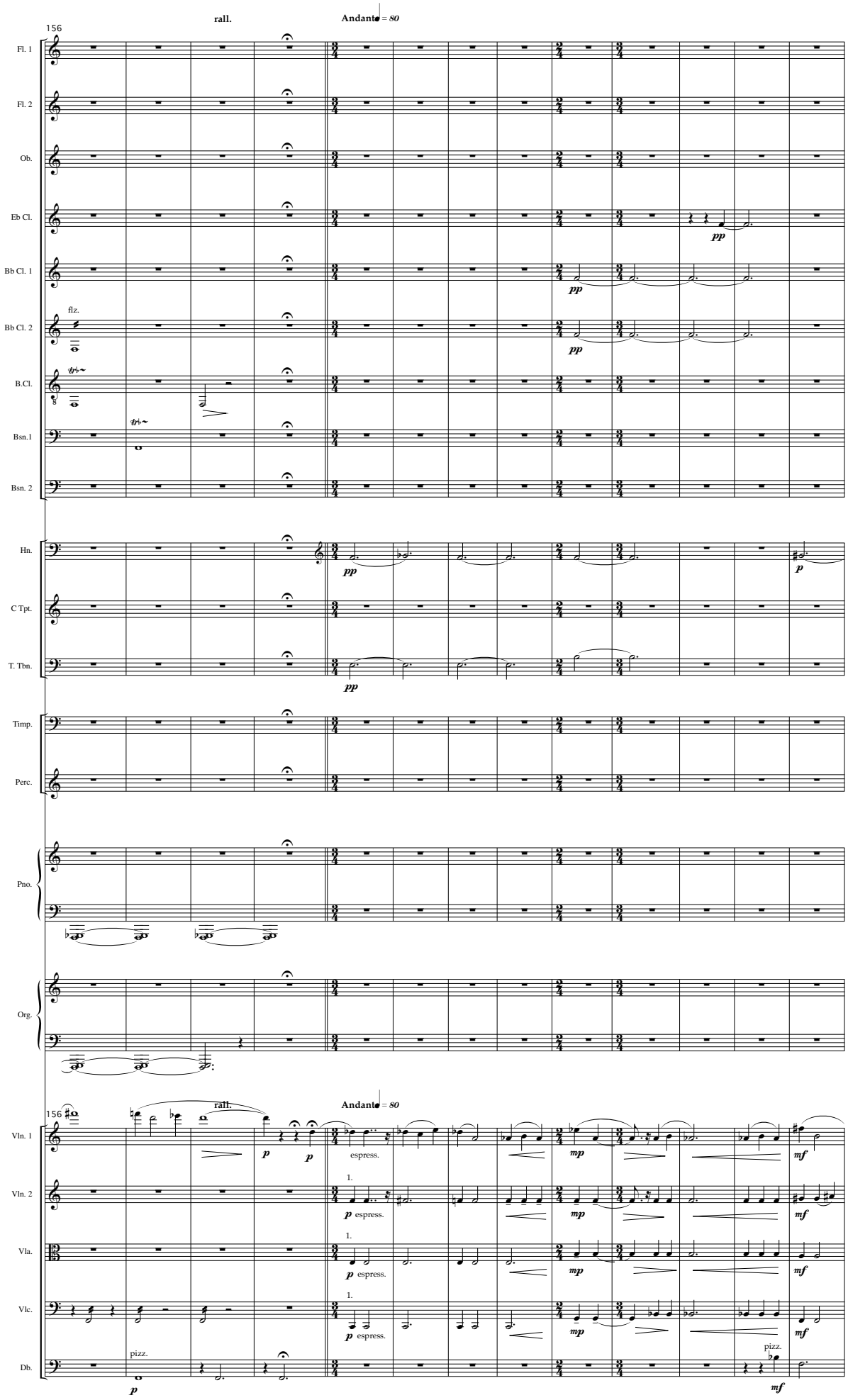

Fremente ♩= 112
130
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Fremente ♩= 112
130
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
f
ff
p sub.

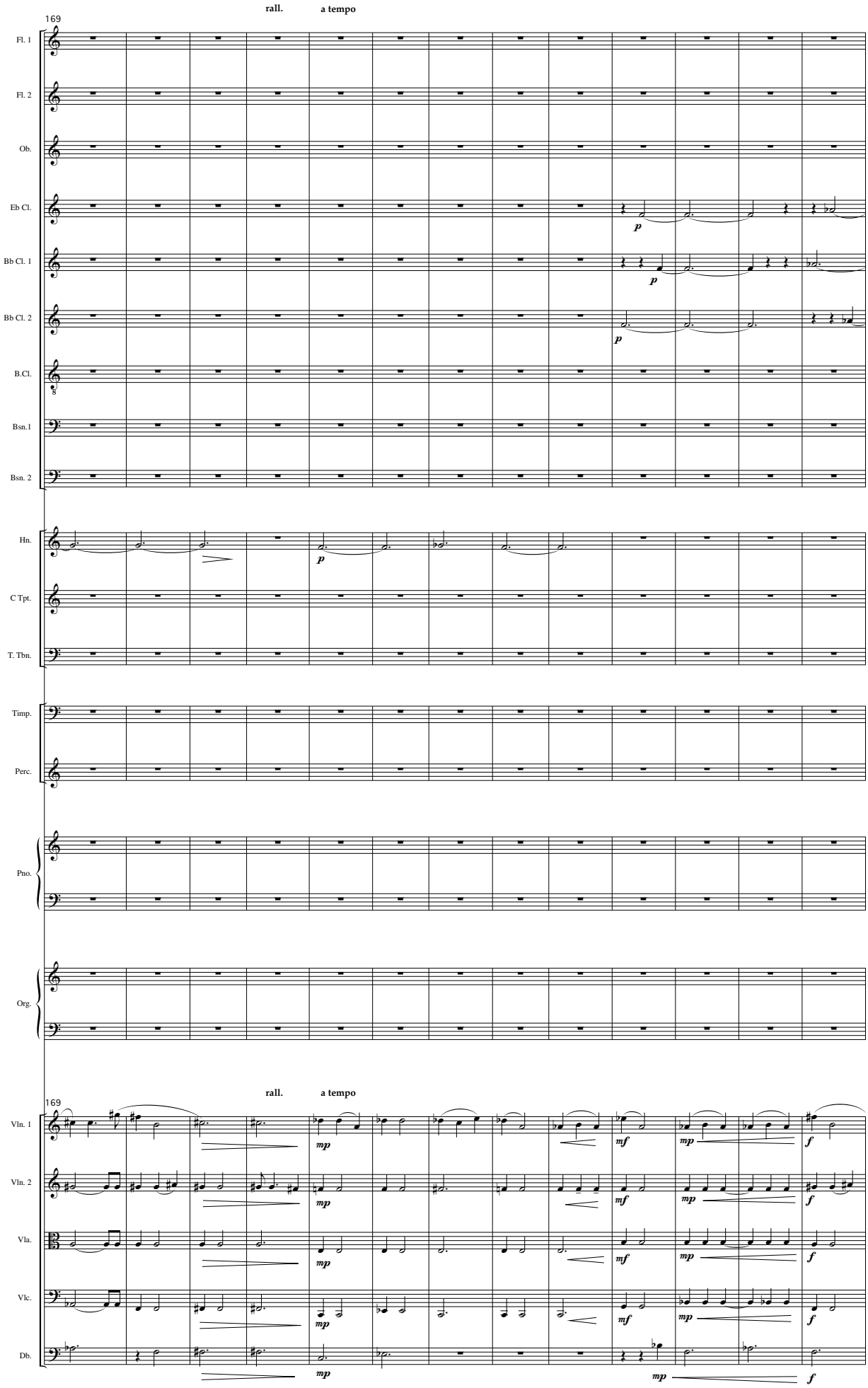

Meno mosso ♩. = 64
133
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Meno mosso ♩. = 64
133
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

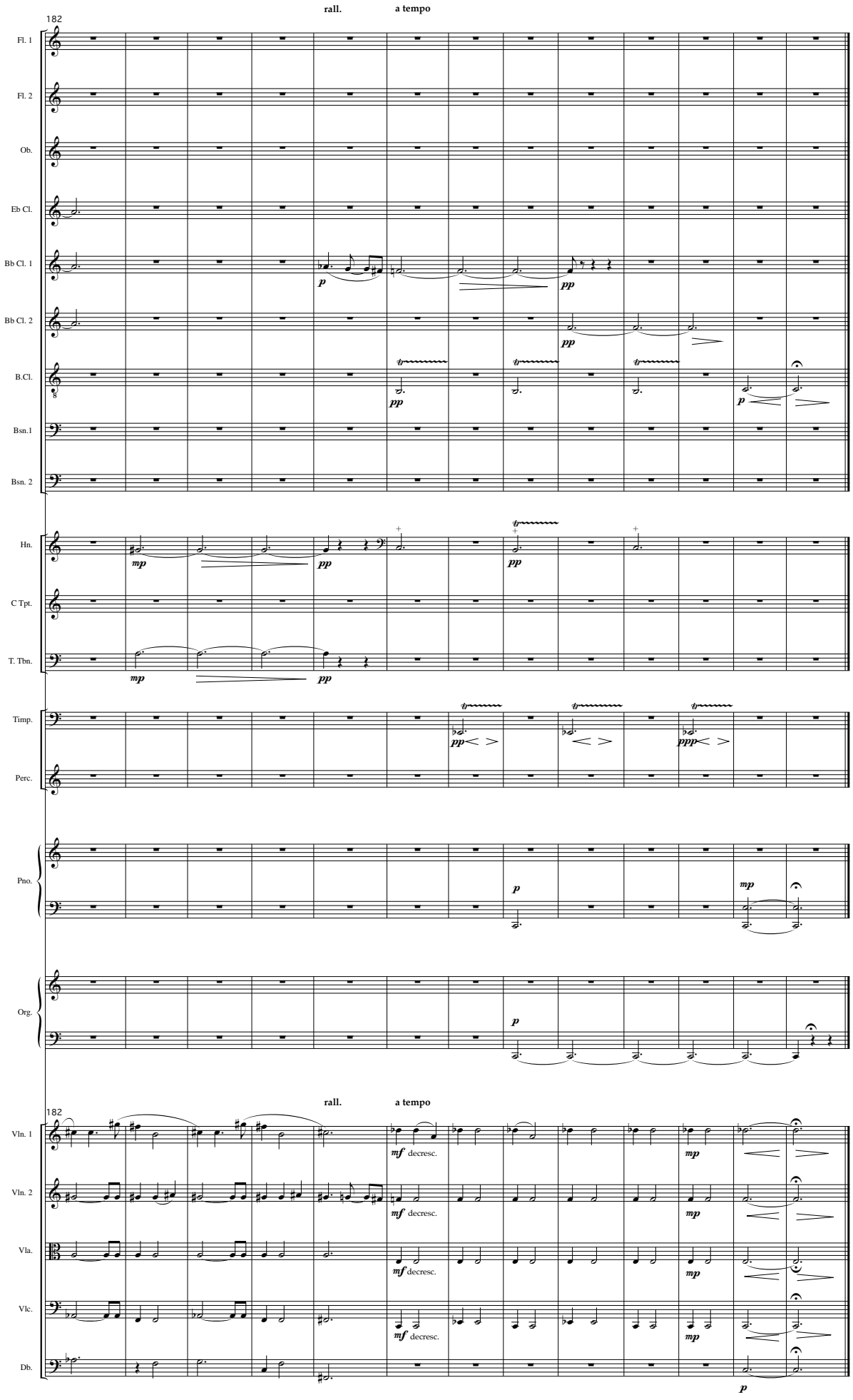

Dramatico
136
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Glockenspiel
Pno.
Org.
Dramatico
136
Vln. 1
espress.
Vln. 2
Vla.
div.
Vlc.
Db.


143
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
143
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
div.
1.
unis.


149
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
149
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
flz.
pp
p
mf
ppp
solo
espress.
unis.
sub.


156
rall.
Andante = 80
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
flz.
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
pizz.
espress.
1.


rall.
a tempo
169
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
p
mp
mf
f


182
rall.
a tempo
Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn.1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
182
rall.
a tempo
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
mf decresc.
mp
p
pp
ppp

haunted landscape: March 2003

This work was composed in 2003 for the Elder Conservatorium Symphony Orchestra, and is scored for medium size orchestra with two of every wind.

Commentary

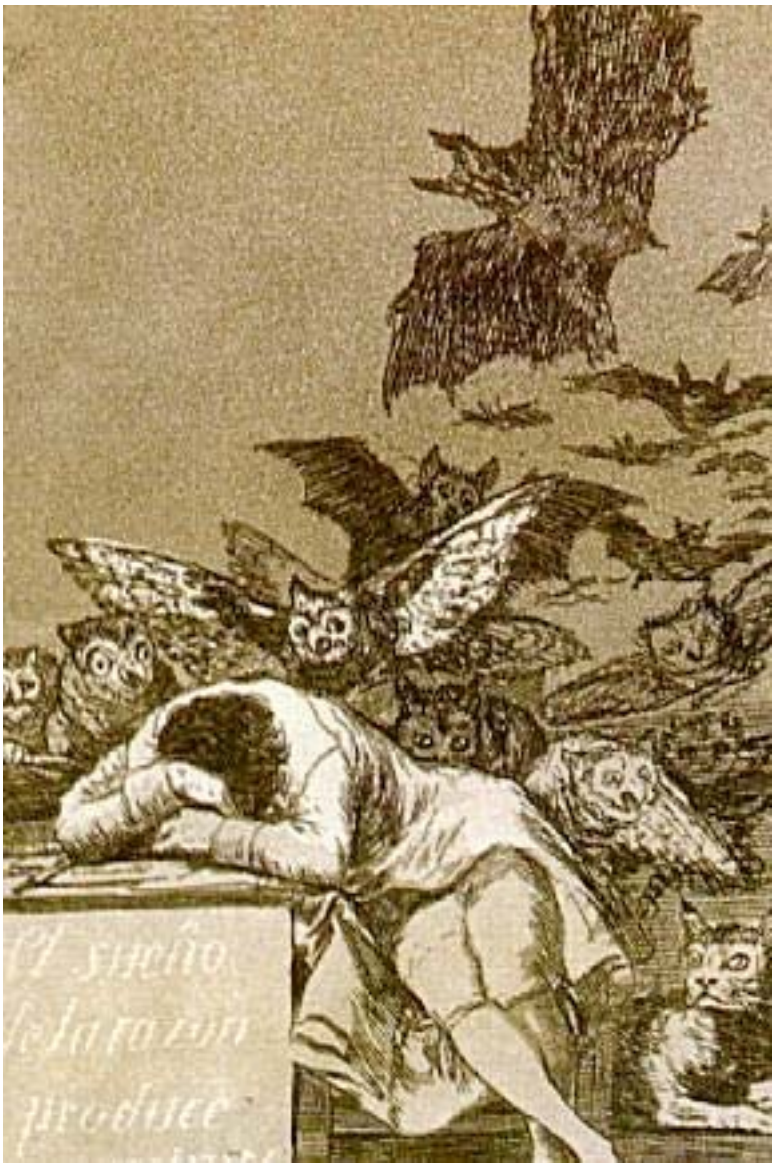
This is a short single movement work of only five and a half to six minutes duration. It is a set of double variations, with a simple little tonal march in D minor, first heard from bar 1, being the basis of the principle variation set. An answering section, first heard from bar 22, forms the secondary variation set. The development of these two sets is down directly and simply, with neither straying two far in content from their initial manifestations. Variation is created through pitch and harmonic changes, but is largely achieved through orchestration. Momentum is maintained through a gradual increase in orchestral force, growth in dissonance and tempo increases.

After the climax in the work, reached through bars 104 to 132, the work returns again to a clean version the opening march, only this in G minor, and sitting on the dominant of that key. This, and the fading of the march into the distance, gives the end of the work a feeling of 'continuation' rather than final resolution.

The performance on the enclosed CD is of a fair student standard, but is still quite a way off a true reading of the work.

haunted landscape: March 2003

for symphony orchestra



Quentin SD Grant, 2003

Notes

- Accidentals carry for the bar in which they occur unless subsequently altered.
- Hairpins indicate an increase or decrease in dynamic of one degree unless marked otherwise.
- All grace notes are to be played before the beat.
- The score is notated in C.
- Duration c.5’30”

INSTRUMENTATION

2 flutes

2 oboes

2 Bb clarinets

2 bassoons

4 horns in F

2 trumpets in C

2 trombones

tuba

timpani

percussion : suspended cymbal, snare drum

harp

violin 1

violin 2

viola

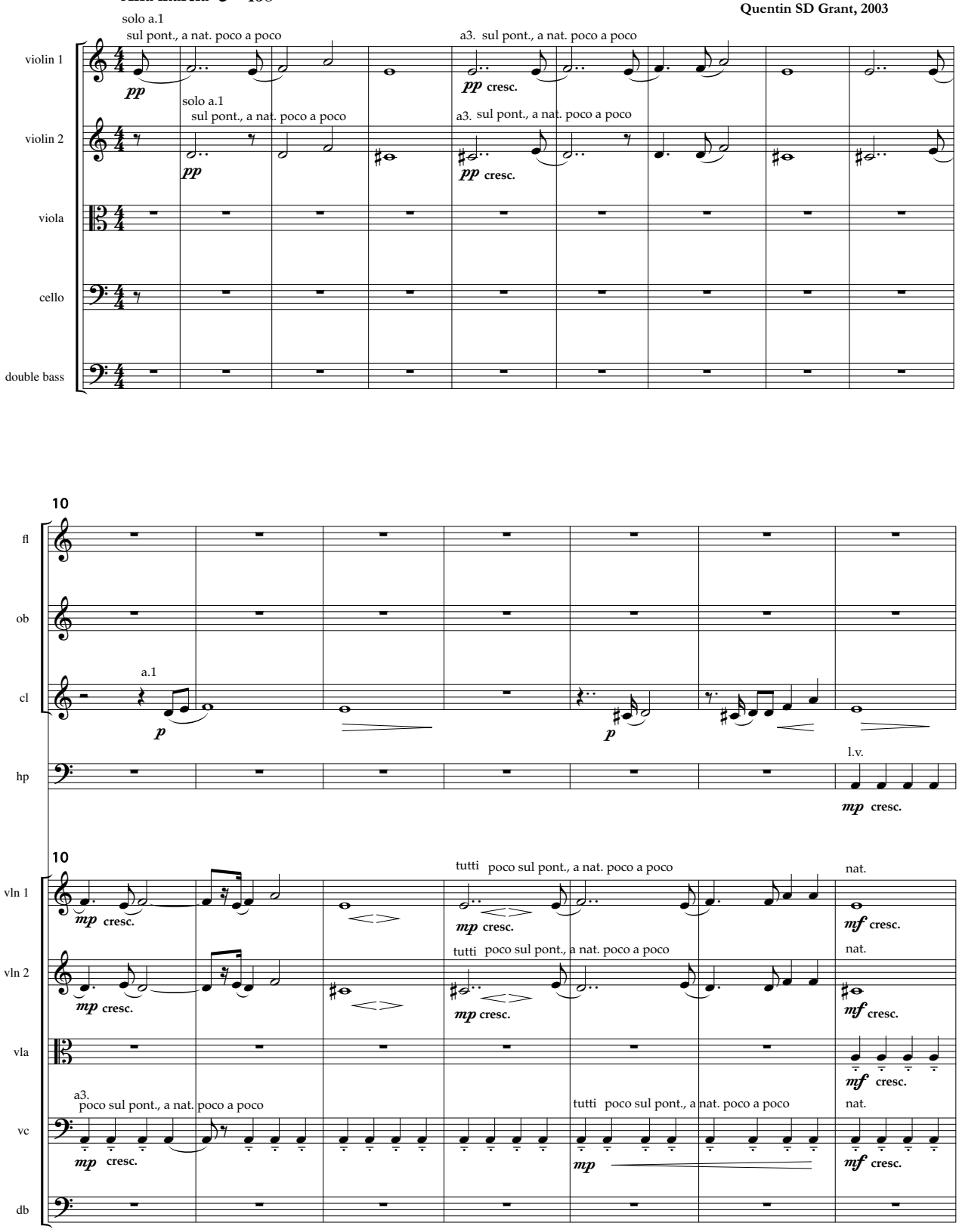
cello

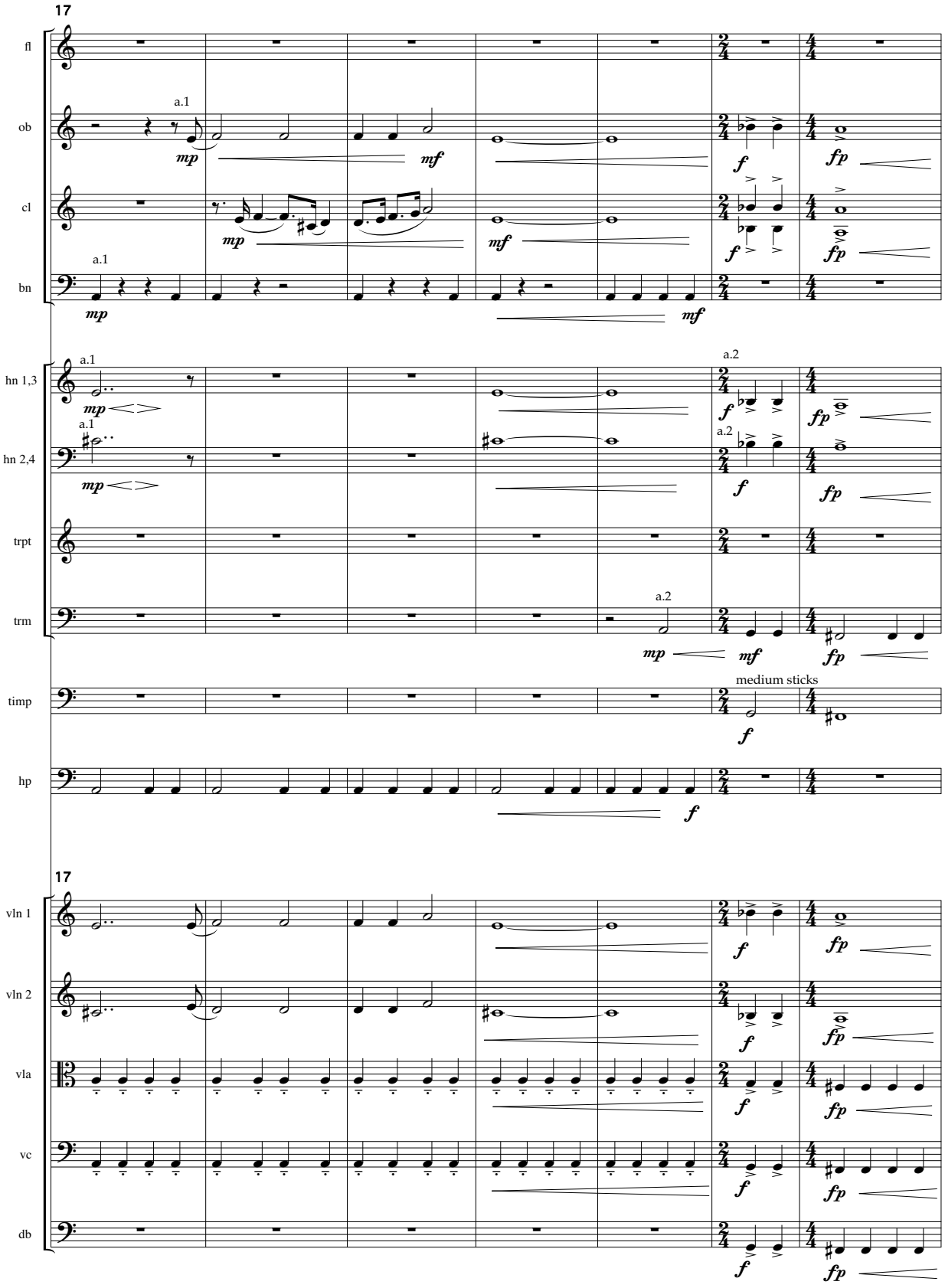
double bass

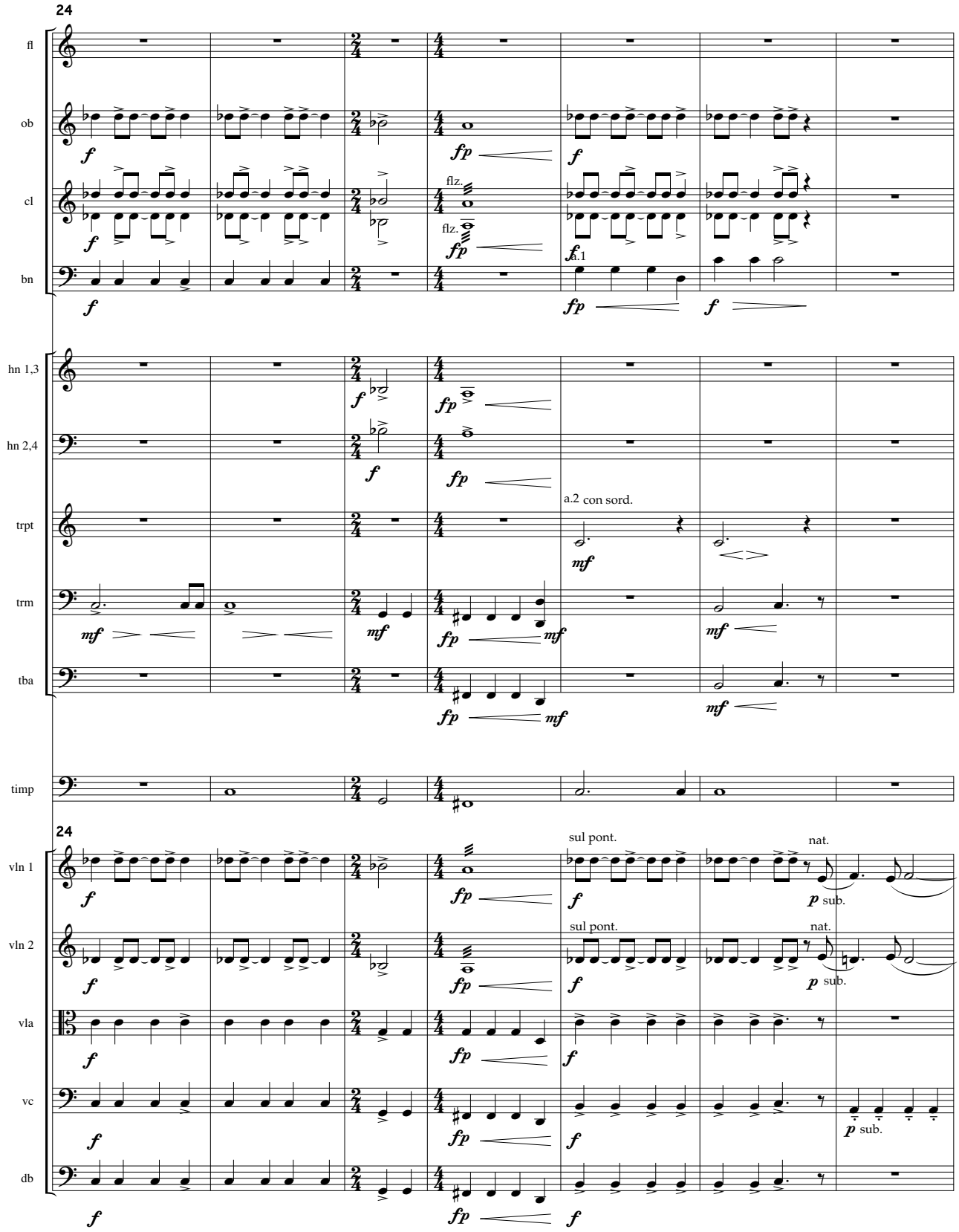
haunted landscape: March, 2003

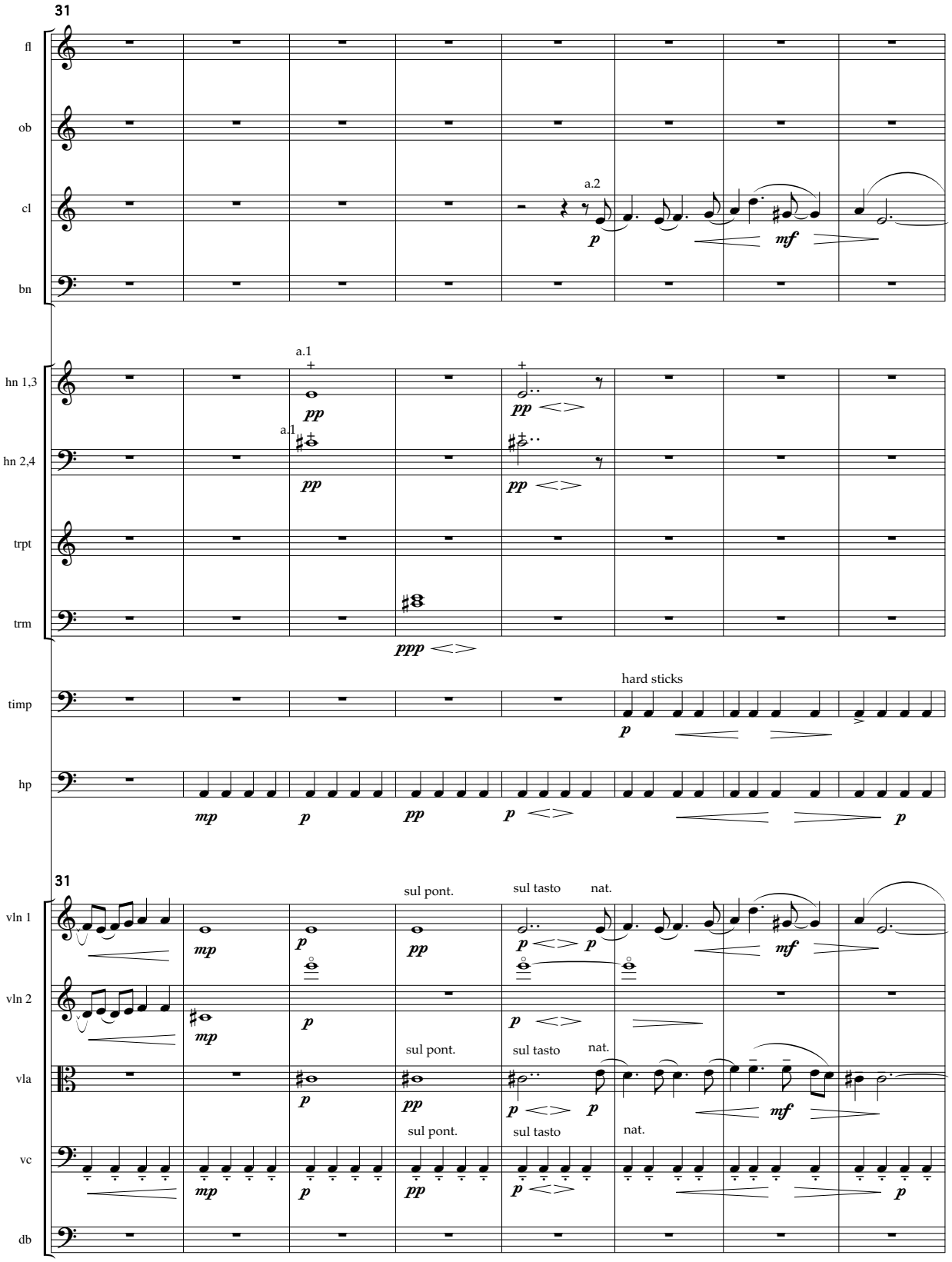
Alla marcia ♩ = *108*

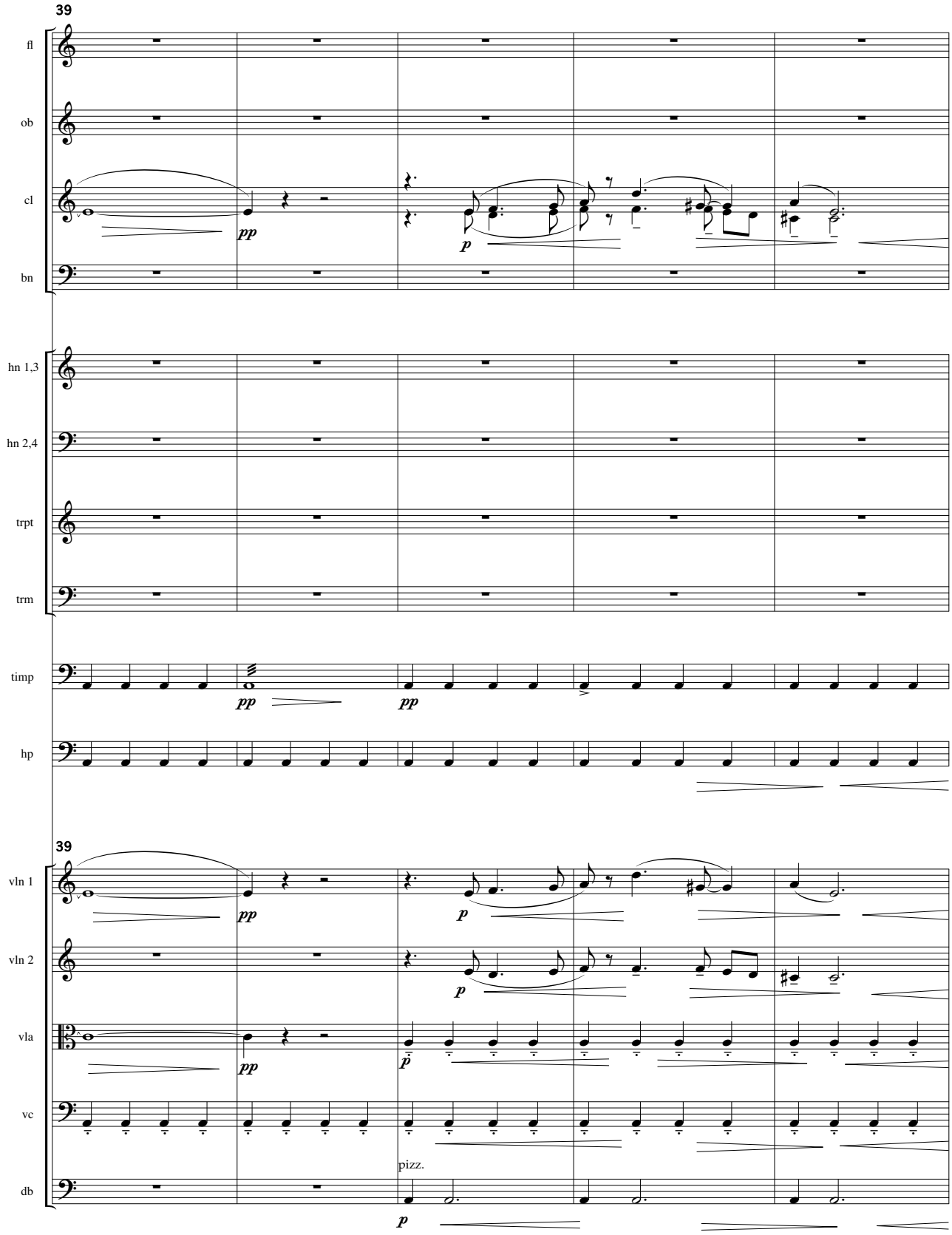
Quentin SD Grant, 2003

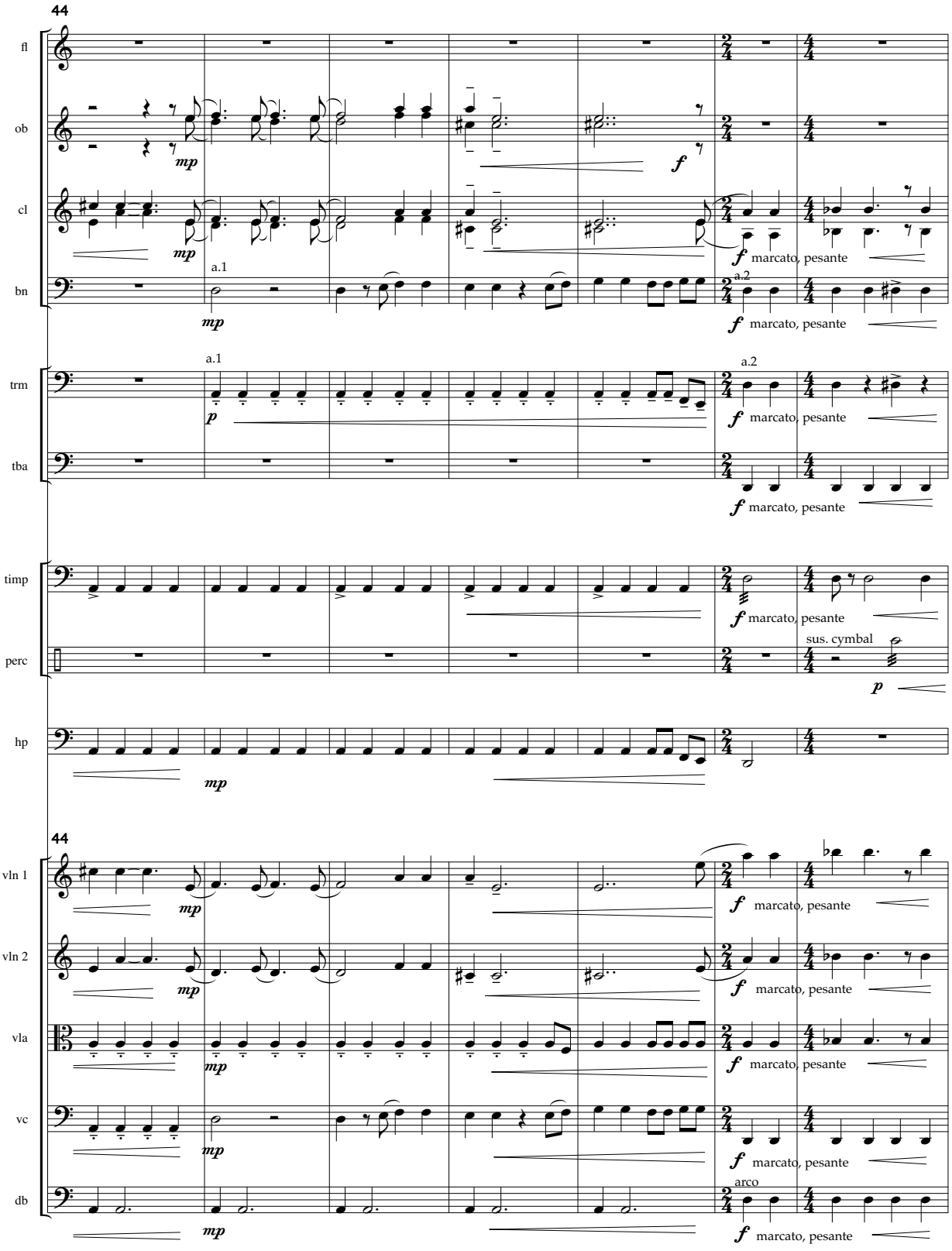


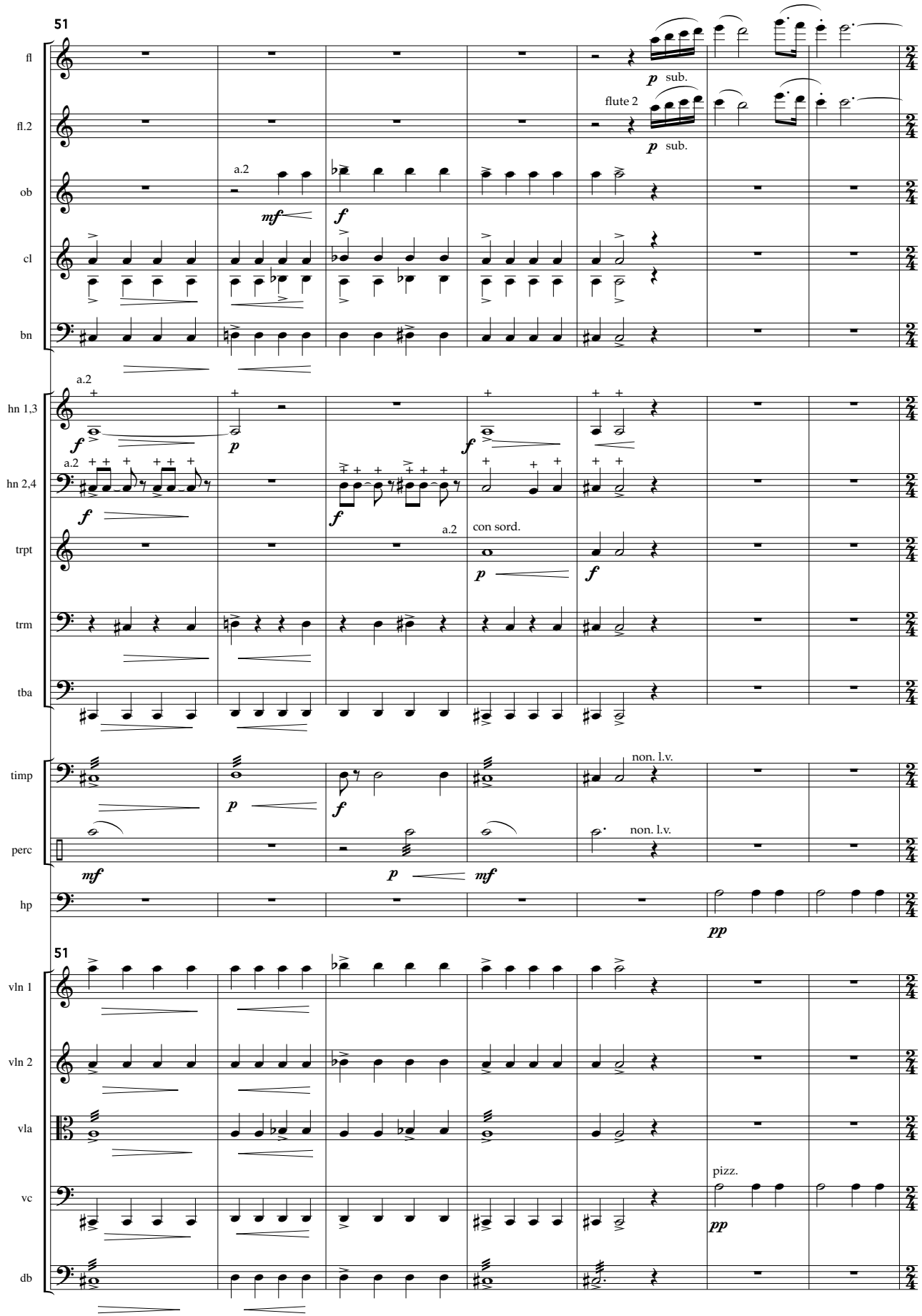

17
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
timp
hp
vln 1
vln 2
vla
vc
db
a.1
a.2
mp
mf
f
fp
medium sticks

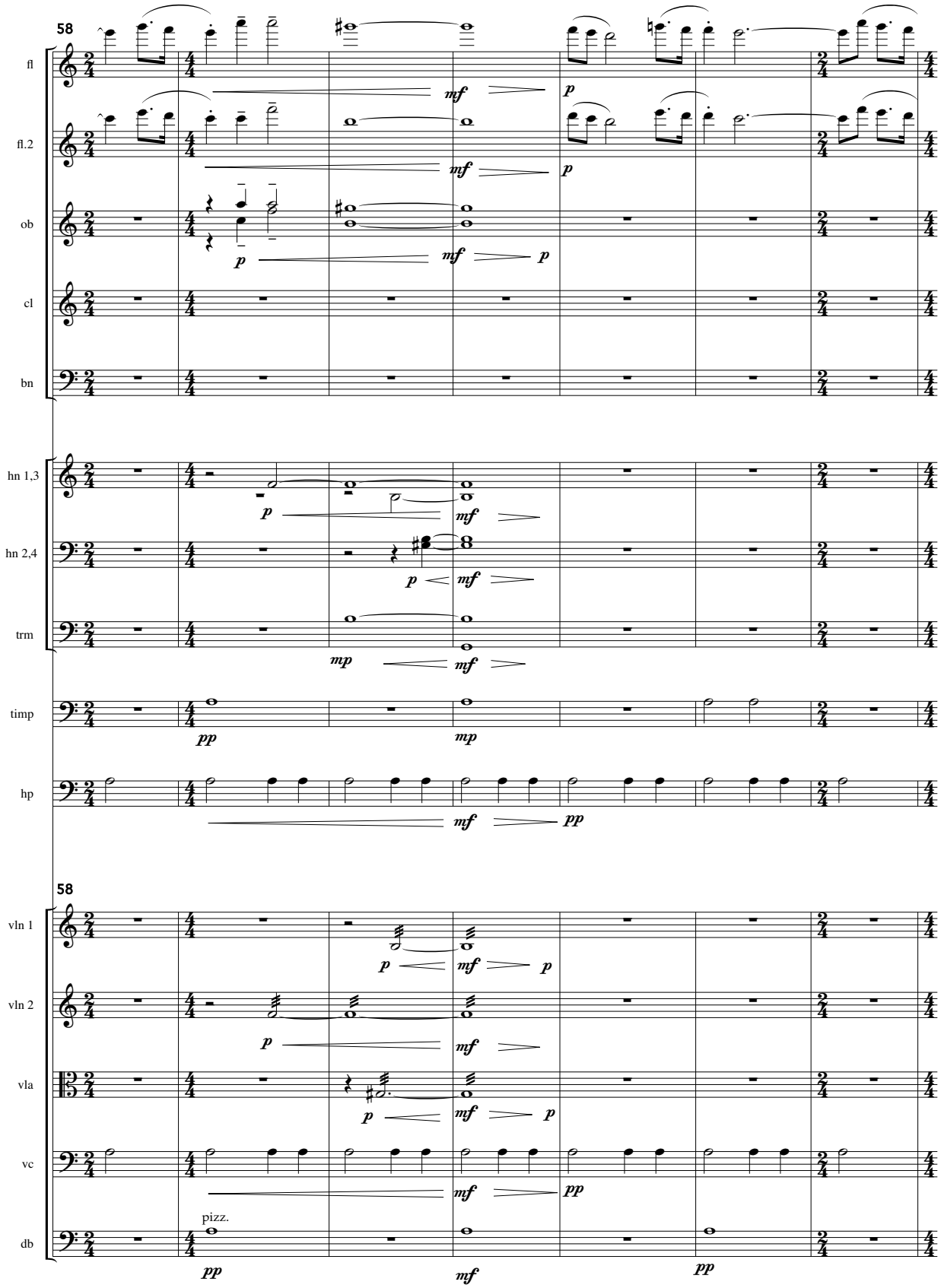

24
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
tba
timp
24
vln 1
vln 2
vla
vc
db
flz.
flz.
a.1
a.2 con sord.
sul pont.
nat.
sub.
sul pont.
nat.
sub.
sub.

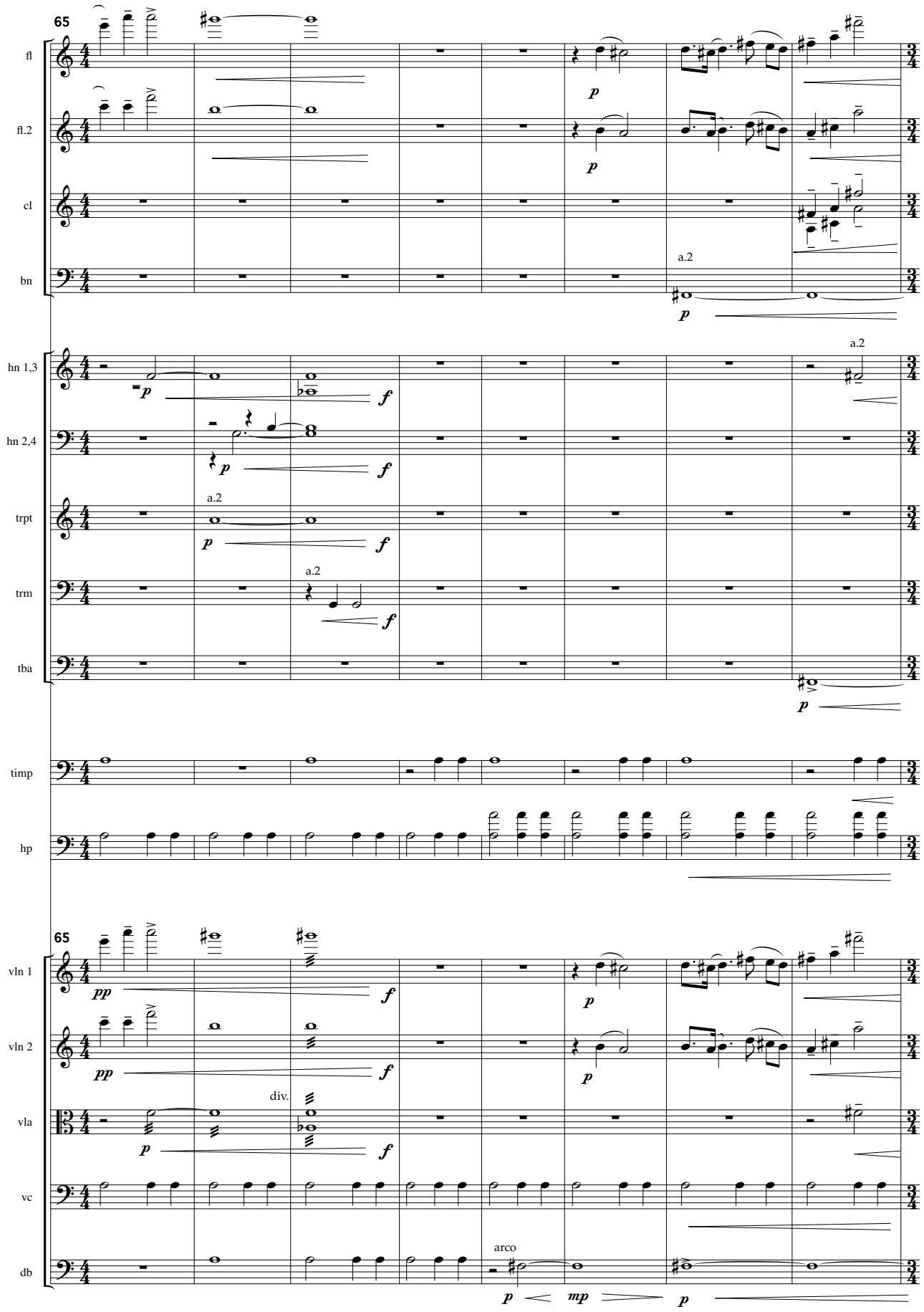

31
fl
ob
cl
bn
a.2
p
mf
hn 1,3
hn 2,4
trpt
trm
a.1
pp
ppp
timp
hard sticks
hp
mp
31
vln 1
vln 2
vla
vc
db
sul pont.
sul tasto
nat.

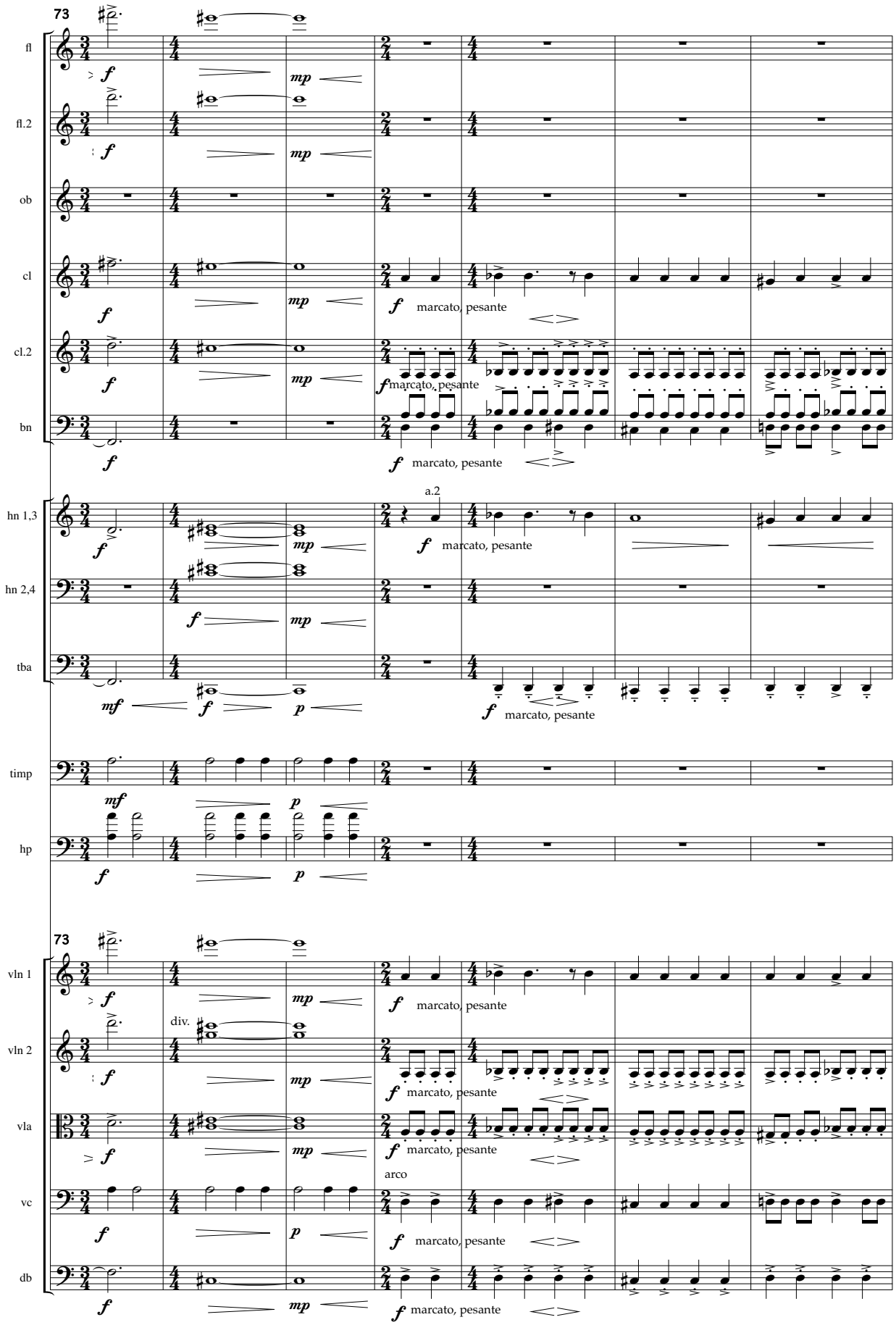

39
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
timp
hp
39
vln 1
vln 2
vla
vc
db
pp
p
pizz.

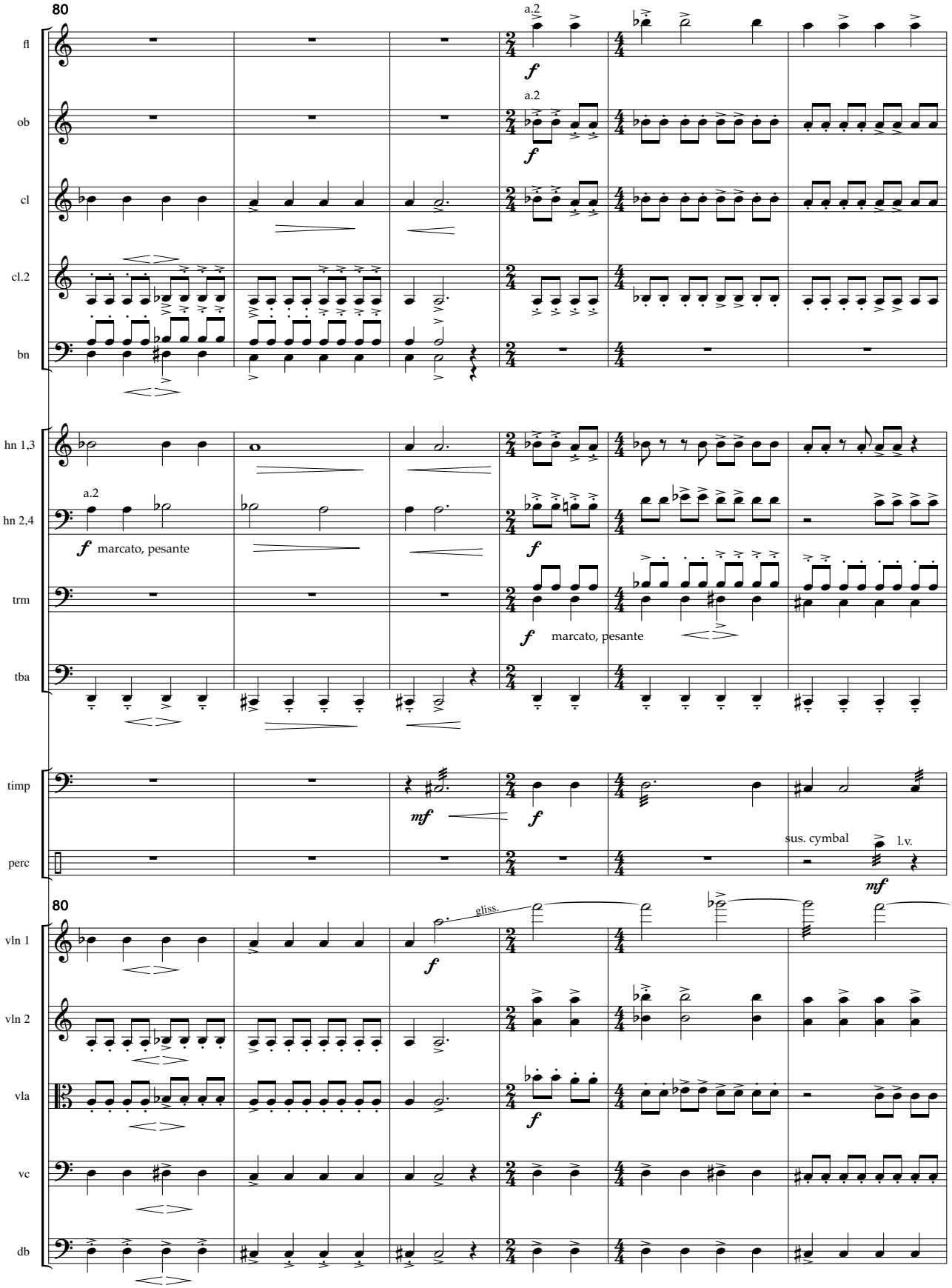

44
fl
ob
cl
bn
trm
tba
timp
perc
hp
vln 1
vln 2
vla
vc
db
mp
f
p
a.1
a.2
marcato, pesante
sus. cymbal
arco

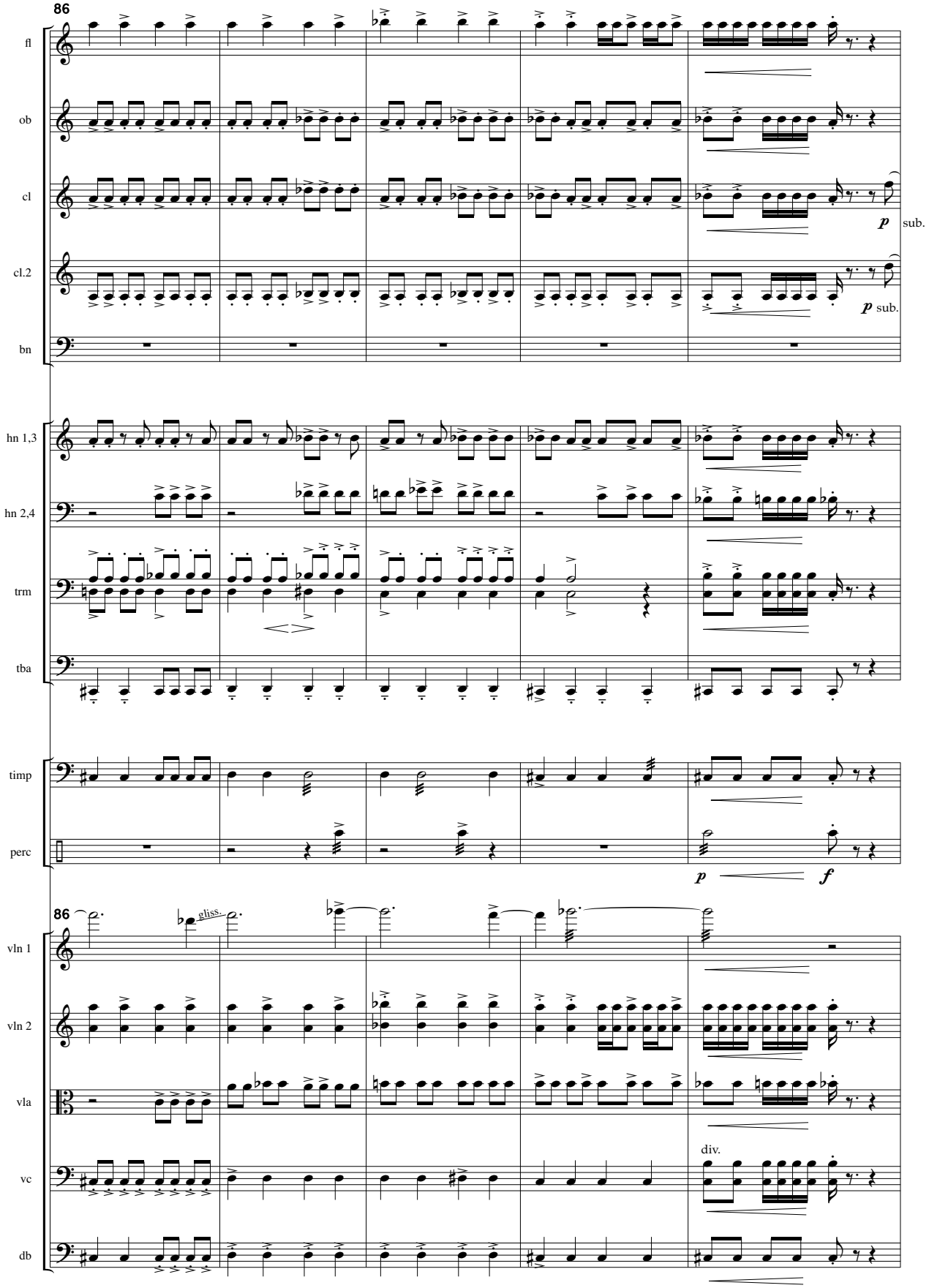

51
fl
fl.2
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
tba
timp
perc
hp
vln 1
vln 2
vla
vc
db
p sub.
flute 2
a.2
mf
f
p
con sord.
non. l.v.
pp
pizz.

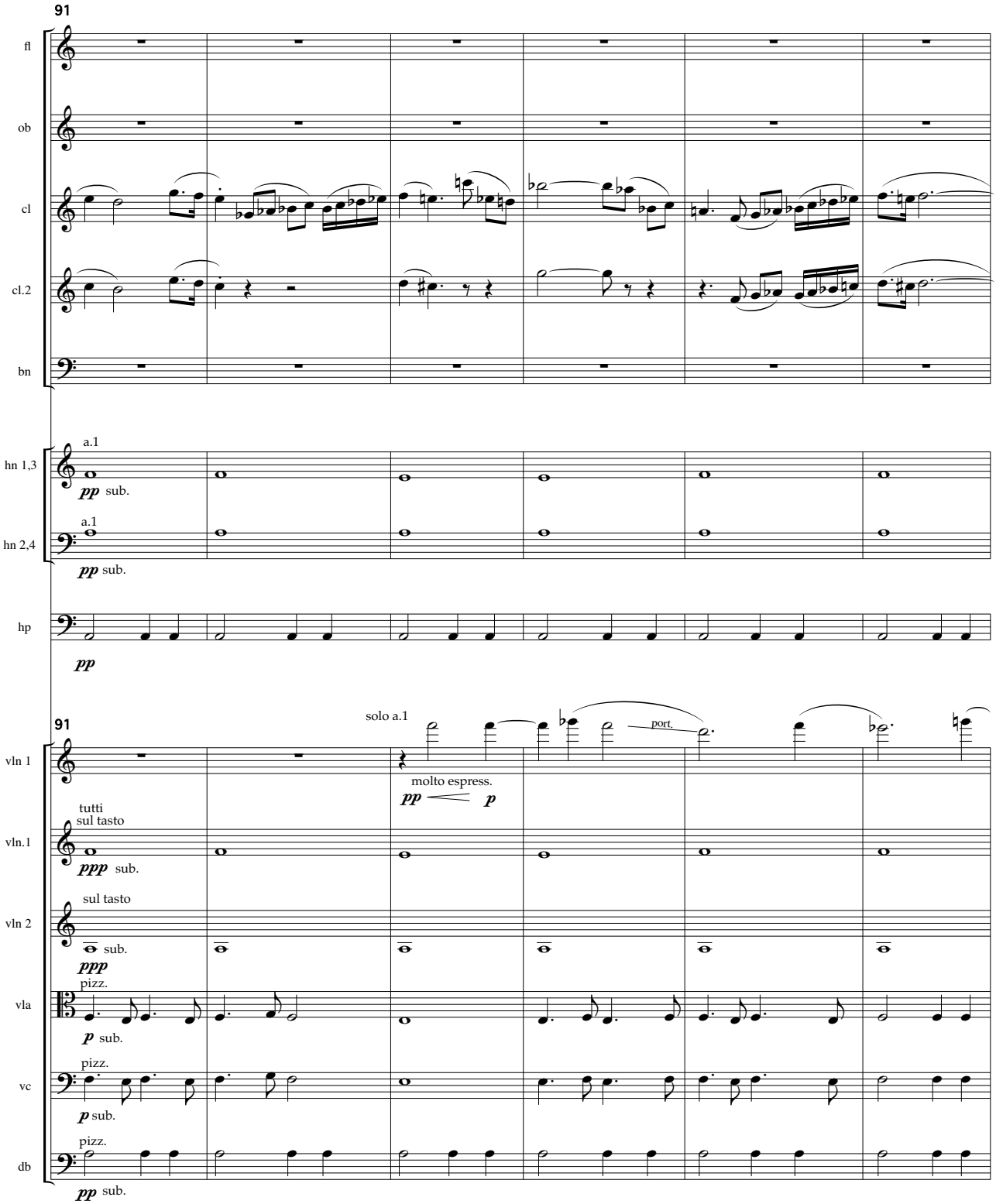

58
fl
fl.2
ob
cl
bn
hn 1,3
hn 2,4
trm
timp
hp
58
vln 1
vln 2
vla
vc
db
pizz.

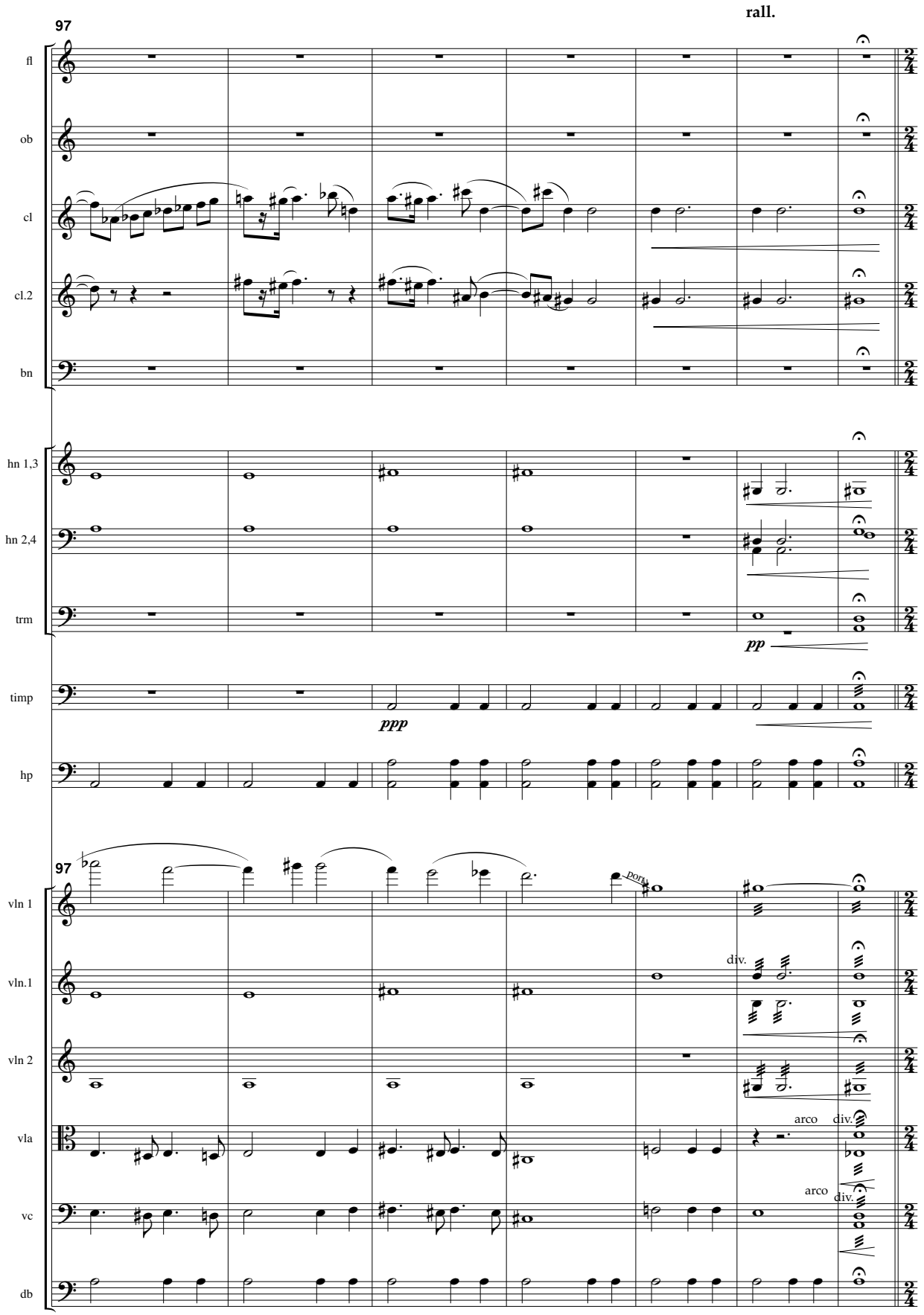

65
fl
fl.2
cl
bn
a.2
hn 1,3
hn 2,4
trpt
a.2
trm
a.2
tba
timp
hp
65
vln 1
vln 2
div.
vla
vc
arco
db

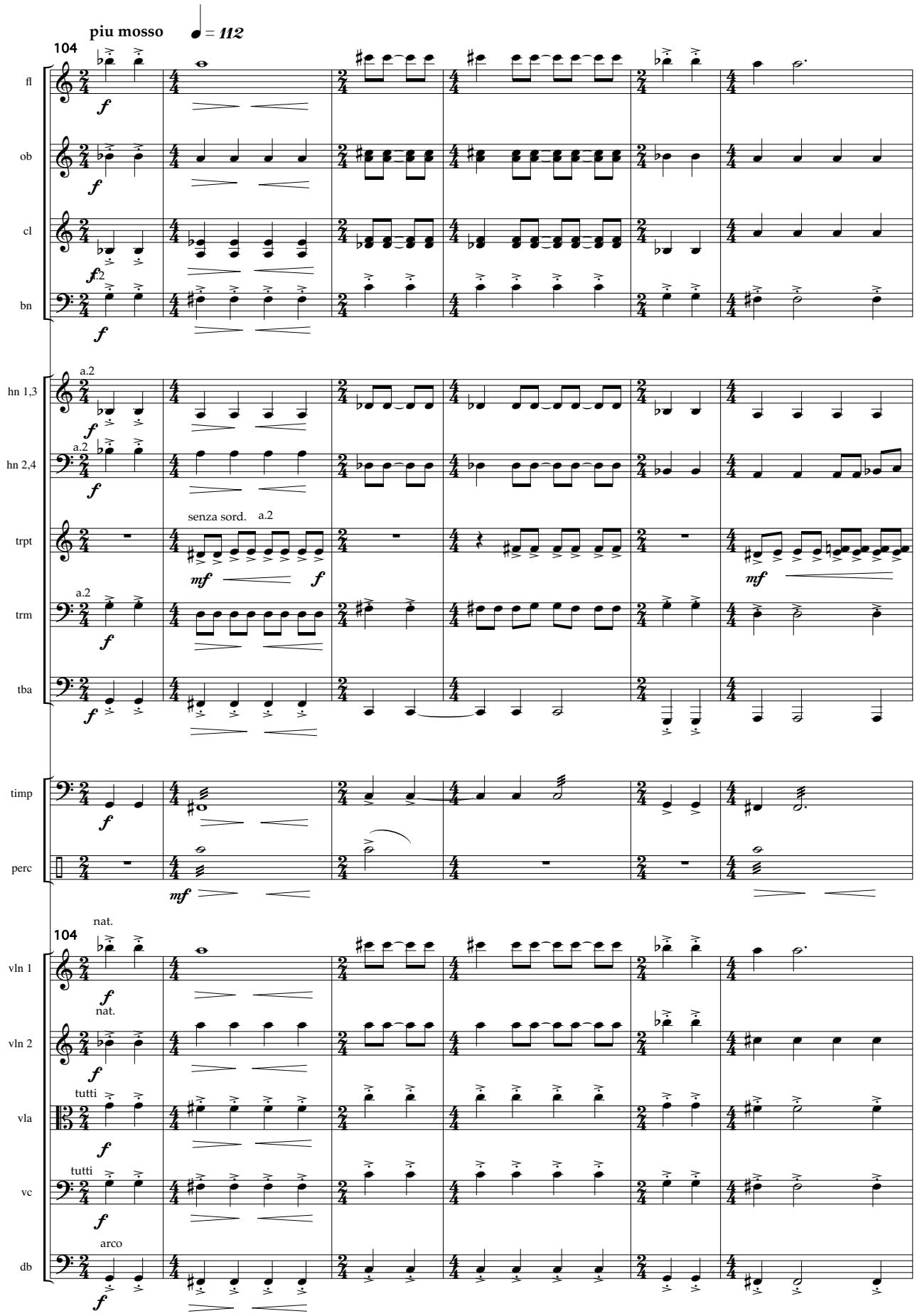

73
fl
fl.2
ob
cl
cl.2
bn
hn 1,3
hn 2,4
tba
timp
hp
vln 1
vln 2
vla
vc
db
f
mp
mf
p
marcato, pesante
a.2
div.
arco

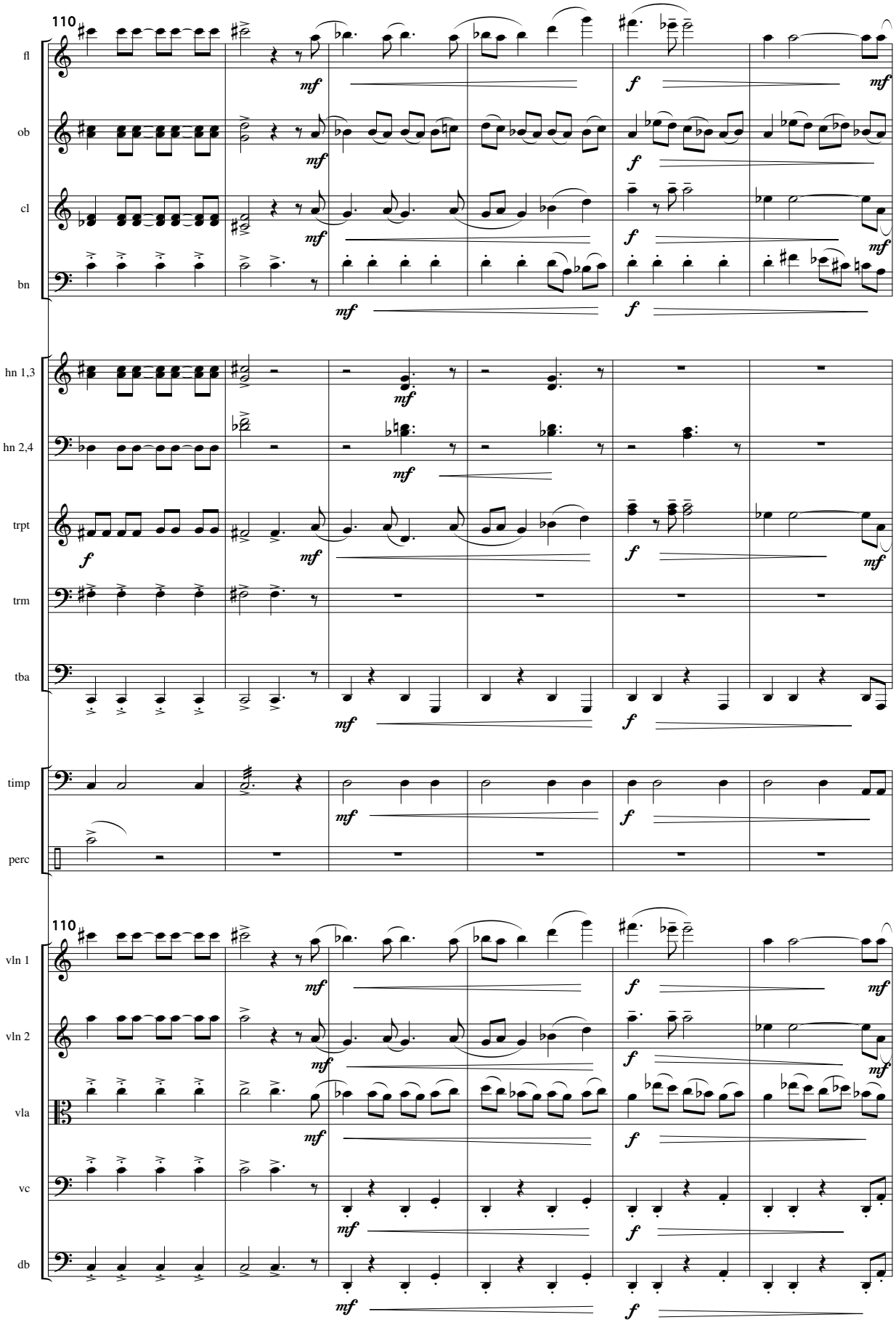

80
fl
ob
cl
cl.2
bn
hn 1,3
hn 2,4
trm
tba
timp
perc
vln 1
vln 2
vla
vc
db
a.2
f
marcato, pesante
mf
sus. cymbal
l.v.
gliss.

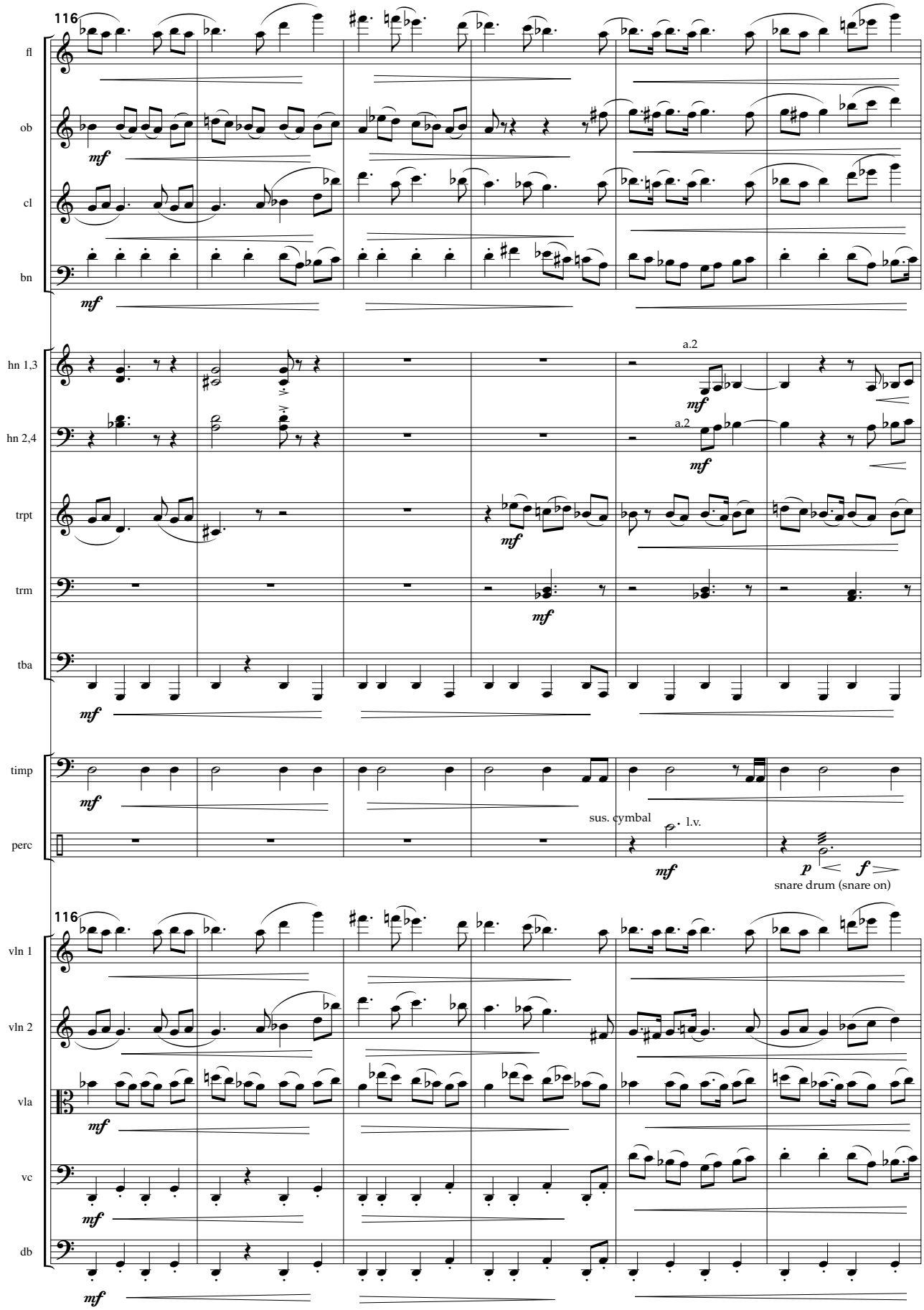

86
fl
ob
cl
p sub.
cl.2
p sub.
bn
hn 1,3
hn 2,4
trm
tba
timp
perc
p
f
86
gliss.
vln 1
vln 2
vla
div.
vc
db

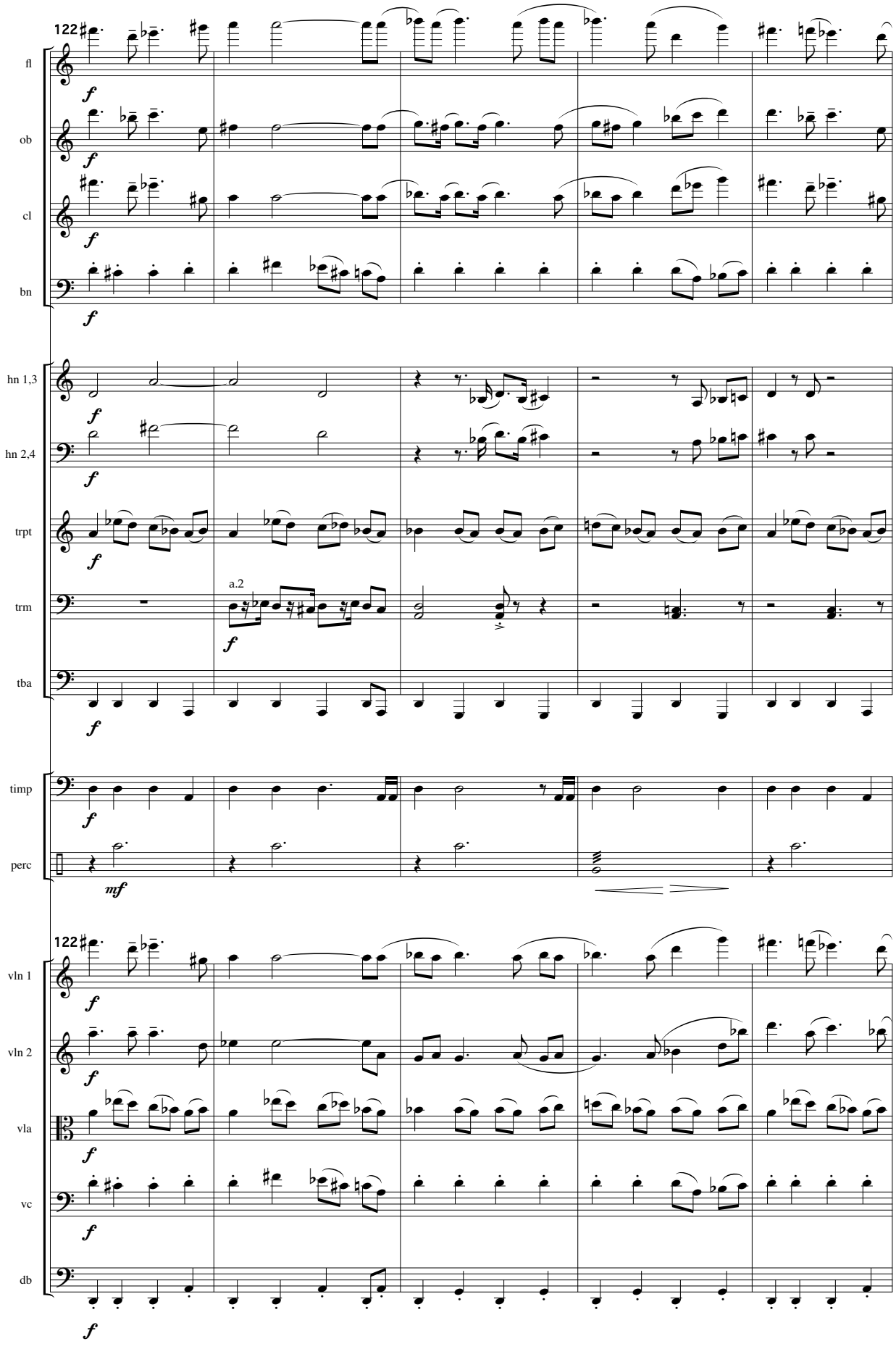

91
fl
ob
cl
cl.2
bn
a.1
hn 1,3
pp sub.
a.1
hn 2,4
pp sub.
hp
pp
91
solo a.1
port.
molto espress.
pp
p
vln 1
tutti
sul tasto
vln.1
ppp sub.
sul tasto
vln 2
sub.
ppp
pizz.
vla
p sub.
pizz.
vc
p sub.
pizz.
db
pp sub.

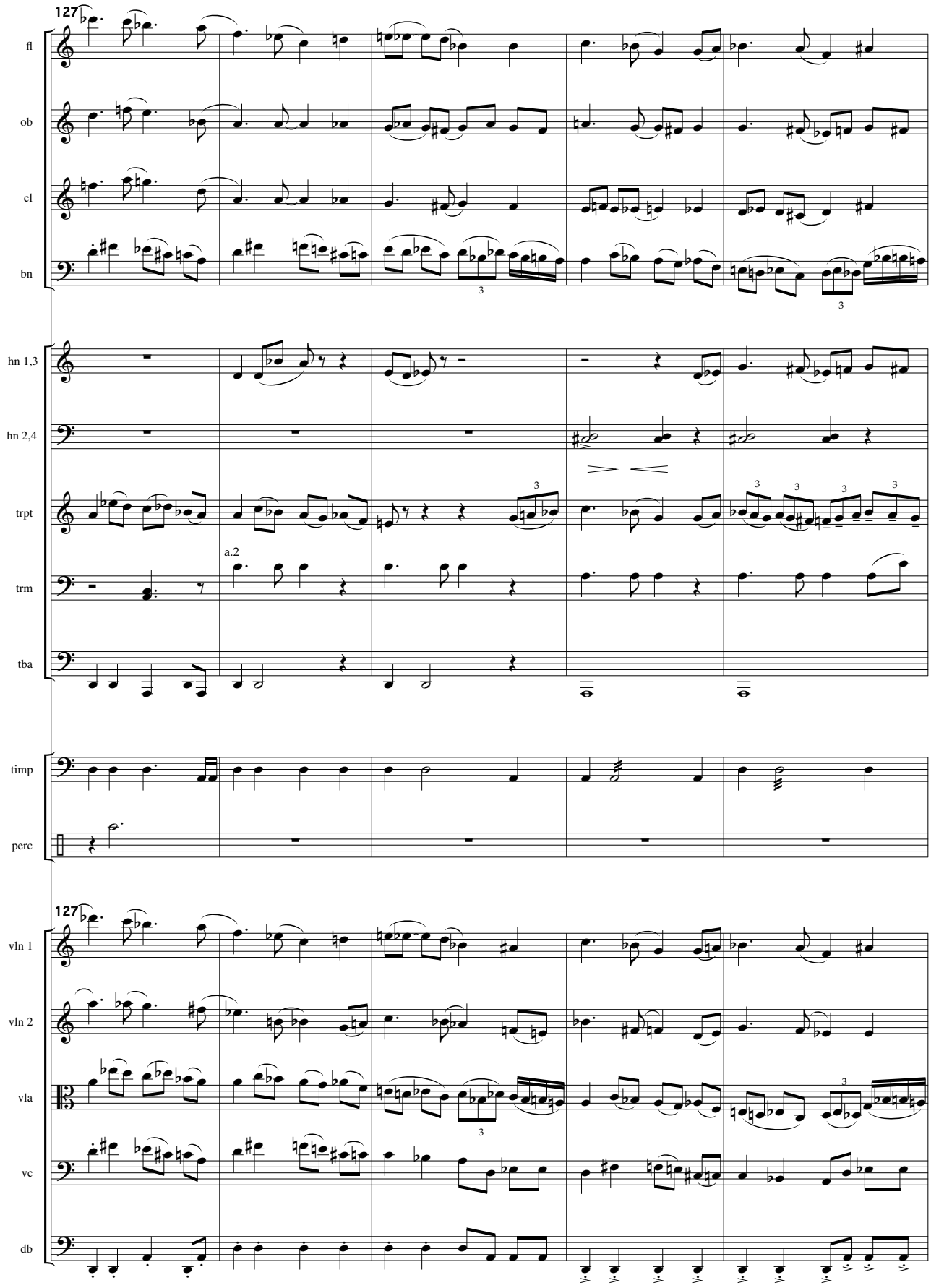

97
rall.
fl
ob
cl
cl.2
bn
hn 1,3
hn 2,4
trm
pp
timp
ppp
hp
97
vln 1
port.
vln.1
div.
vln 2
vla
arco
div.
vc
arco
div.
db

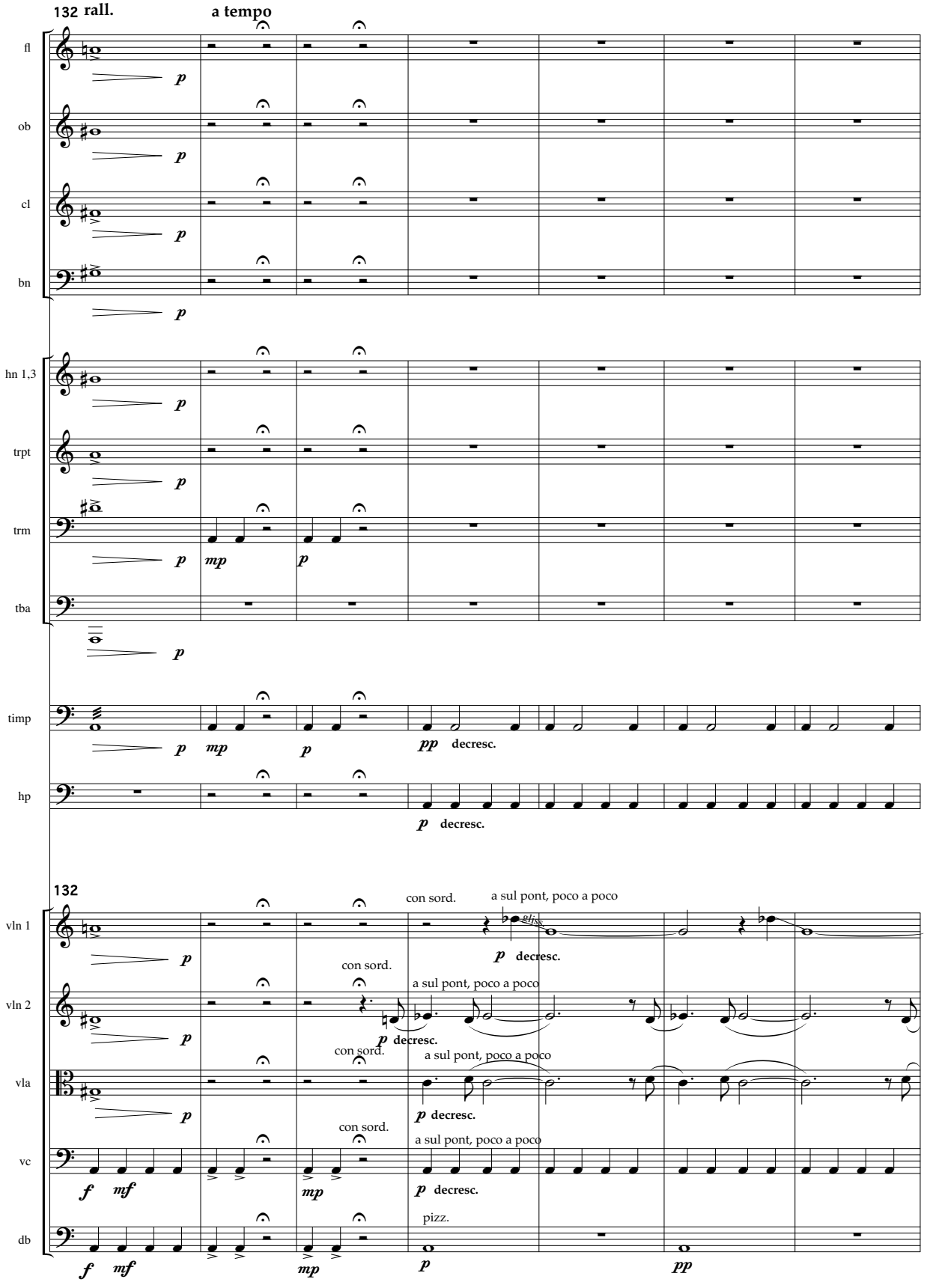

piu mosso
♩ = 112
104
fl
ob
cl
bn
a.2
hn 1,3
hn 2,4
senza sord.
a.2
trpt
trm
tba
timp
perc
nat.
104
vln 1
vln 2
tutti
vla
tutti
vc
arco
db

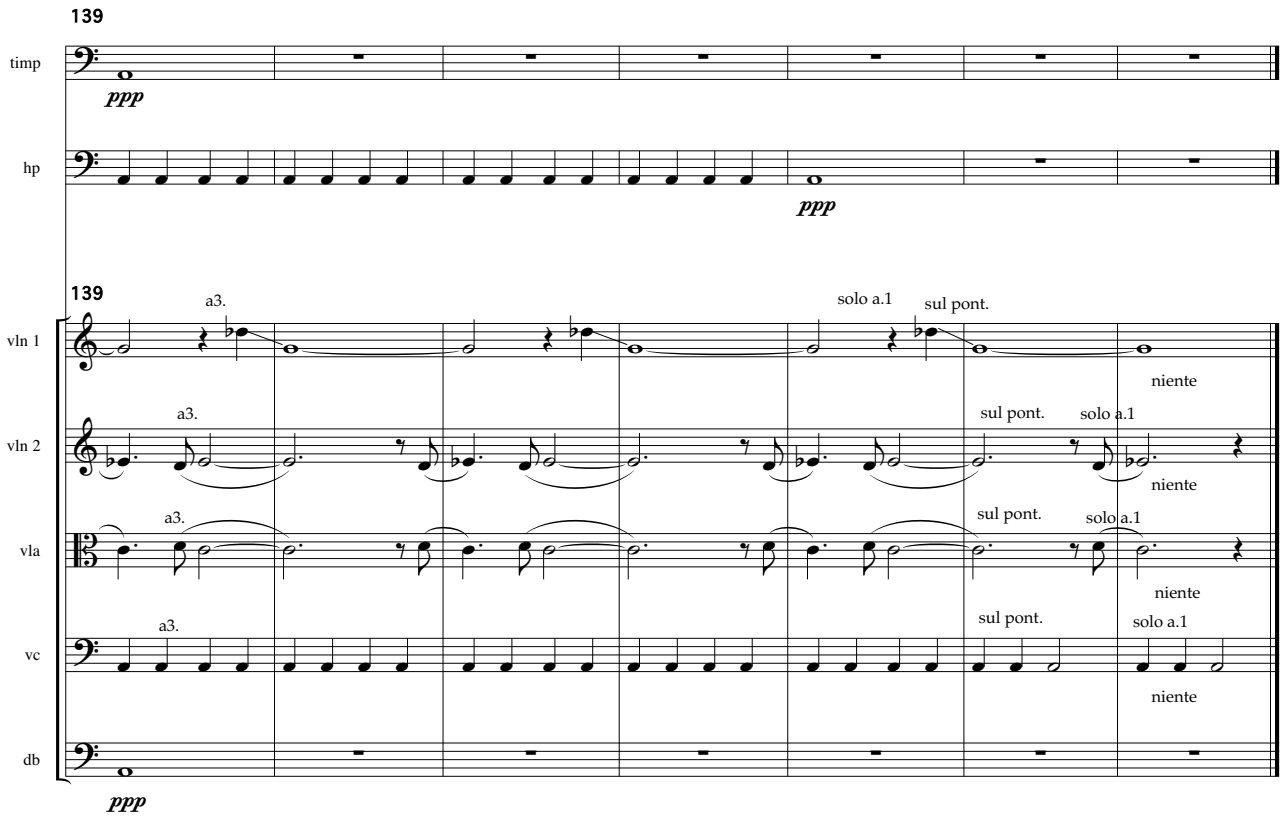

110
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
tba
timp
perc
110
vln 1
vln 2
vla
vc
db
mf
f


116
fl
ob
cl
bn
mf
hn 1,3
hn 2,4
a.2
trpt
trm
tba
timp
perc
sus. cymbal
l.v.
p
f
snare drum (snare on)
vln 1
vln 2
vla
vc
db


122
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
trm
a.2
tba
timp
perc
mf
122
vln 1
vln 2
vla
vc
db


127
fl
ob
cl
bn
hn 1,3
hn 2,4
trpt
a.2
trm
tba
timp
perc
127
vln 1
vln 2
vla
vc
db


132 rall.
a tempo
fl
ob
cl
bn
hn 1,3
trpt
trm
tba
timp
hp
132
vln 1
vln 2
vla
vc
db
con sord.
a sul pont, poco a poco
pizz.
decresc.


139
timp
ppp
hp
ppp
139
vln 1
a3.
solo a.1
sul pont.
niente
vln 2
a3.
sul pont.
solo a.1
niente
vla
a3.
sul pont.
solo a.1
niente
vc
a3.
sul pont.
solo a.1
niente
db
ppp

String Quartet No.3

This work was composed in 2003 for the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year.

A recording of this performance is on the accompanying CD.

Commentary

This is a three movement work which is characterised by its spacious quality and its tense and brittle emotional tones. It is influenced by the string quartet writing of the Eastern Europeans Kürtag and Schnittke.

The entire work is build from the very first material heard: the rhythmic figure of a simple quick repetition of a note or chord as first heard in bar 2; and simple motive of a falling or rising single interval, as heard in the violin of bar three. These two basic cells are indeed very simple and it is interesting to note that they do not evolve a long way from their origins throughout the course of the fourteen minute work. It is only necessary to make the two note rhythmic cell a three note figure to provide the need variety to build the second movement. And by taking the rising/falling interval and playing the interval with a glissando provides the main content for the third movement. A coda (from bar 96) again states the two motives together, with the rhythmic figure in its original guise, and the work comes to a satisfying resolution.

String Quartet No.3

Quentin S D Grant

String Quartet No.3

Quentin S D Grant, 2003

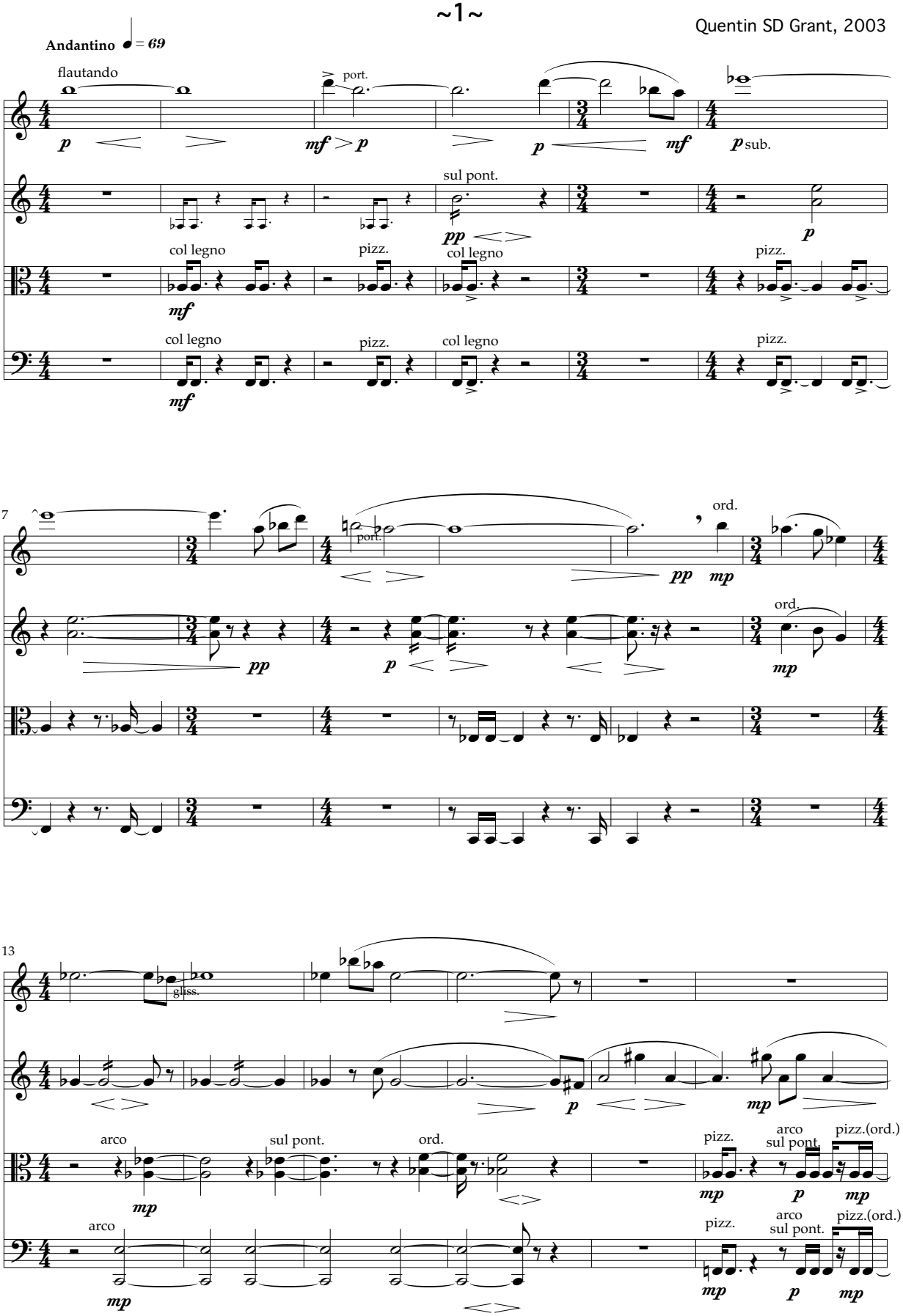
Notes

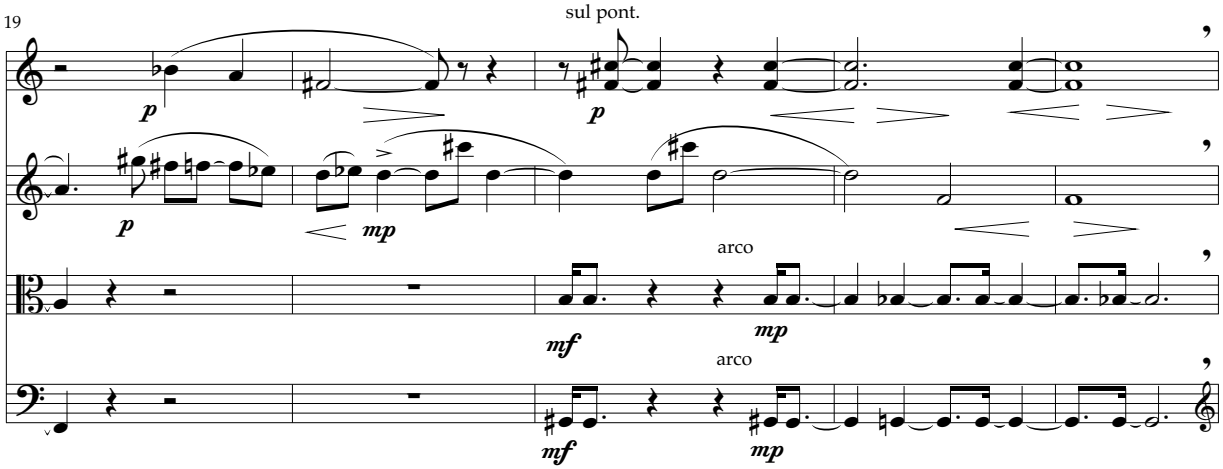
- espressivo sempre
- accidentals apply for the whole bar and revert to naturals after a bar line.
- dynamics are often specific to one line.
- tremolo are indicated by two dashes on the stem
- a glissando marking indicates that the whole value of the note is used to slide to the following note. This is in contrast to a portamento marking which indicates that only a small part of the duration of the note is used in the slide.
- no indication is given regarding a preference for how harmonics are to be played: natural or artificial, it is up to the player.
- hairpins indicate, unless otherwise given, a crescendo or diminuendo of one dynamic graduation.
Duration is c. 15 minutes.

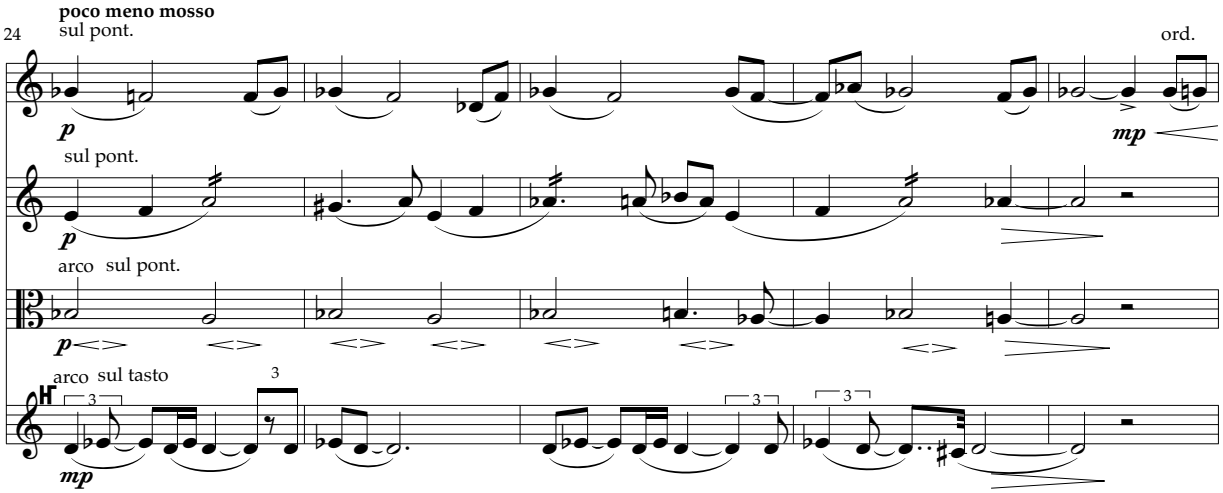
string quartet no.3

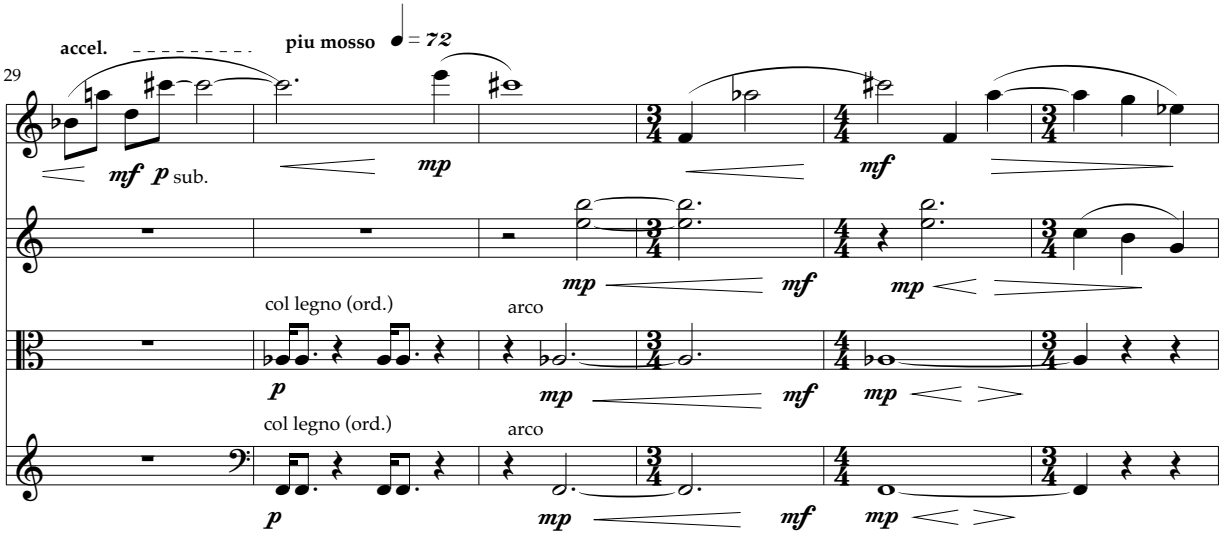
~1~

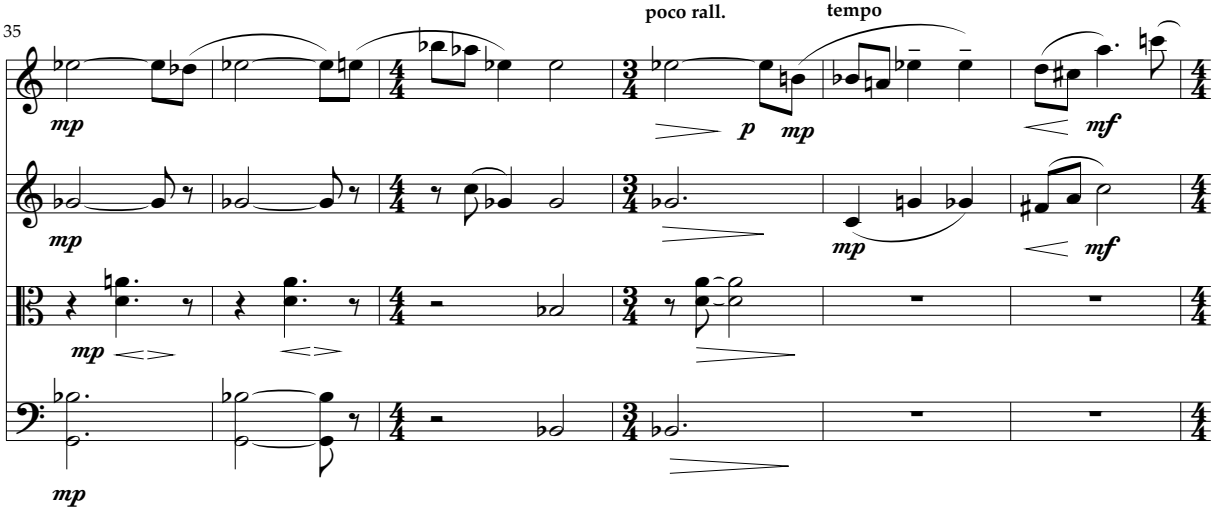
Quentin SD Grant, 2003

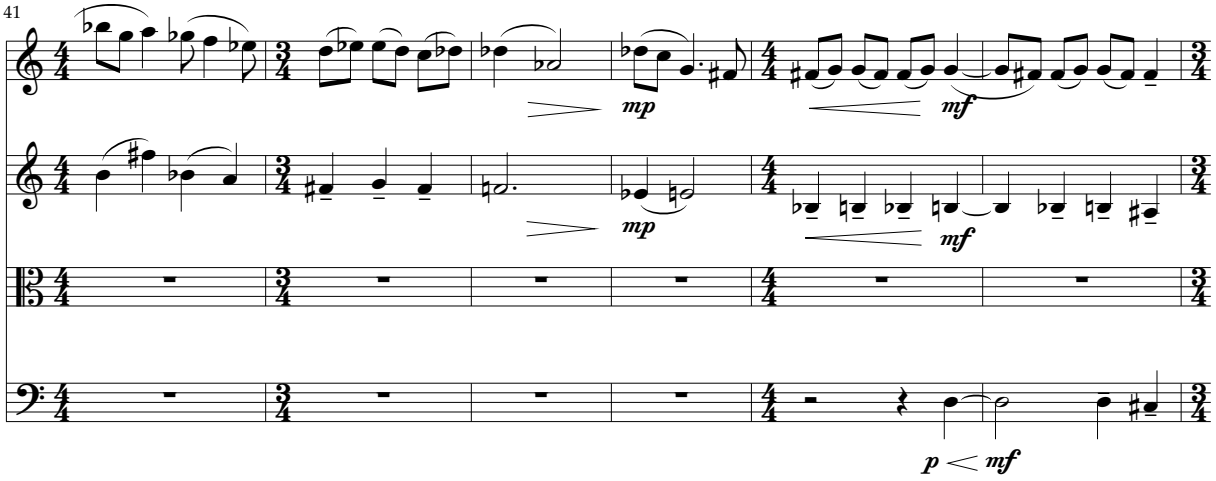


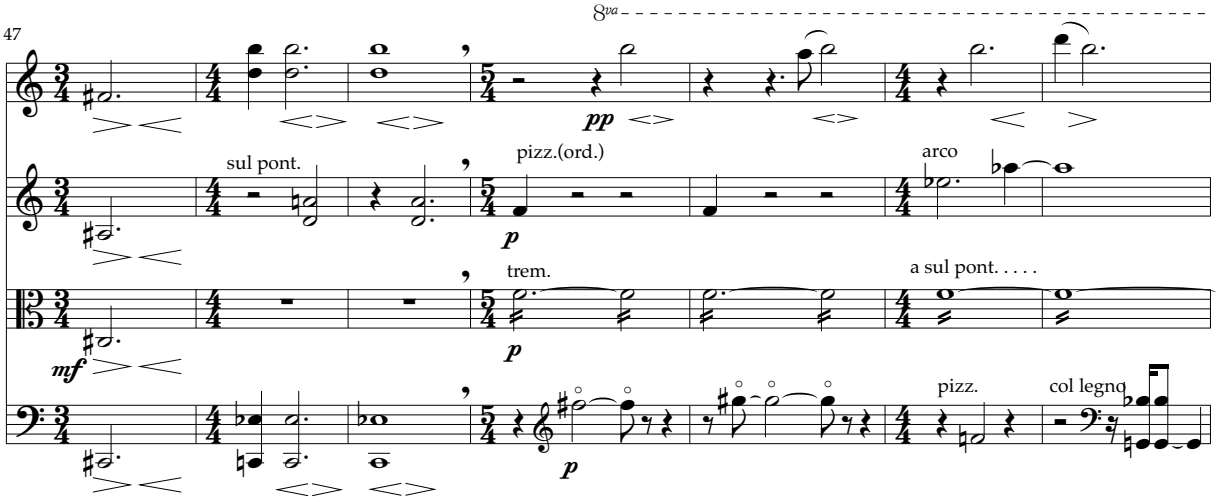

19
sul pont.
p
p
mp
arco
mf
mp
arco
mf
mp

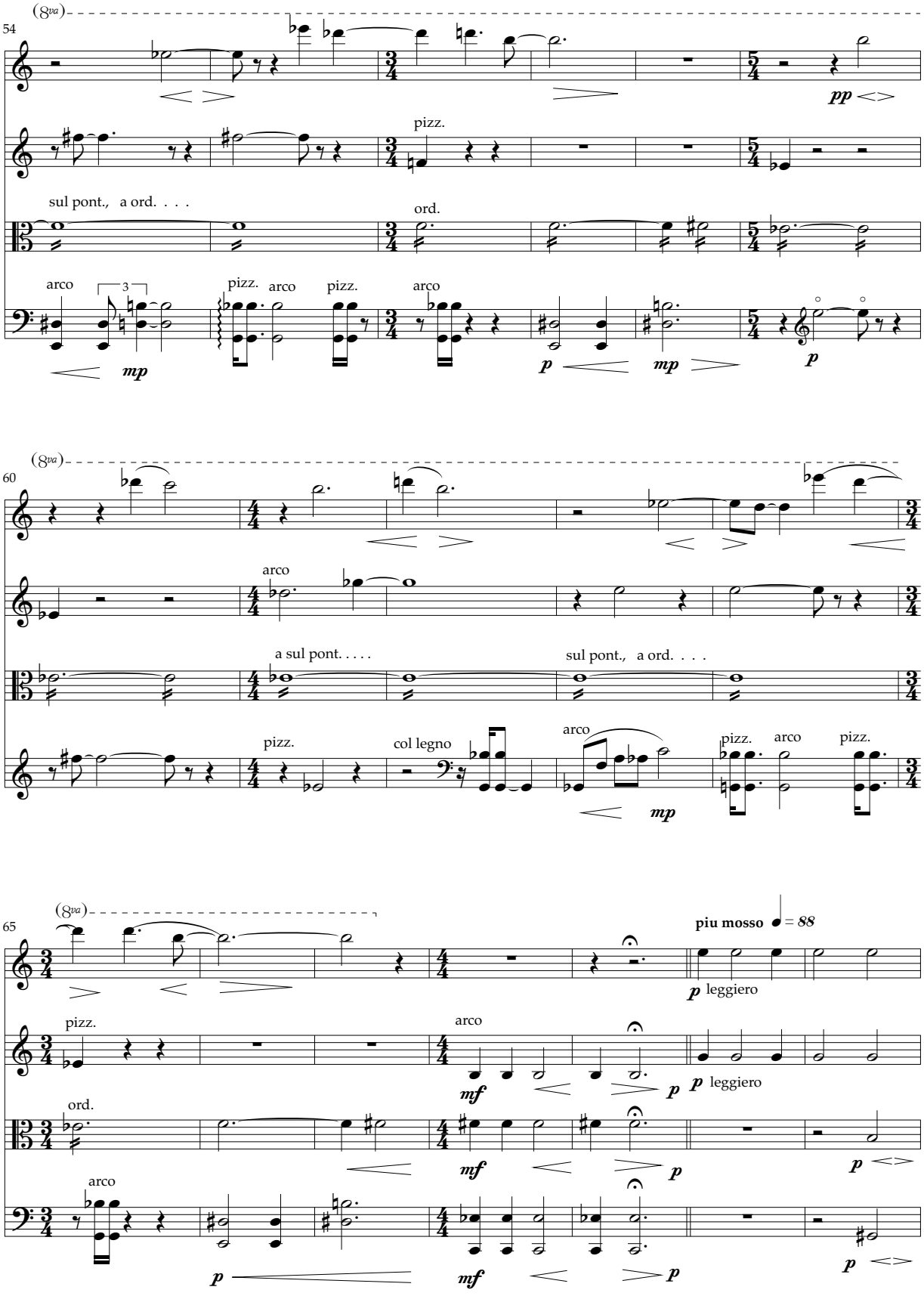

poco meno mosso
24
sul pont.
ord.
p
mp
sul pont.
p
arco sul pont.
p
arco sul tasto
mp

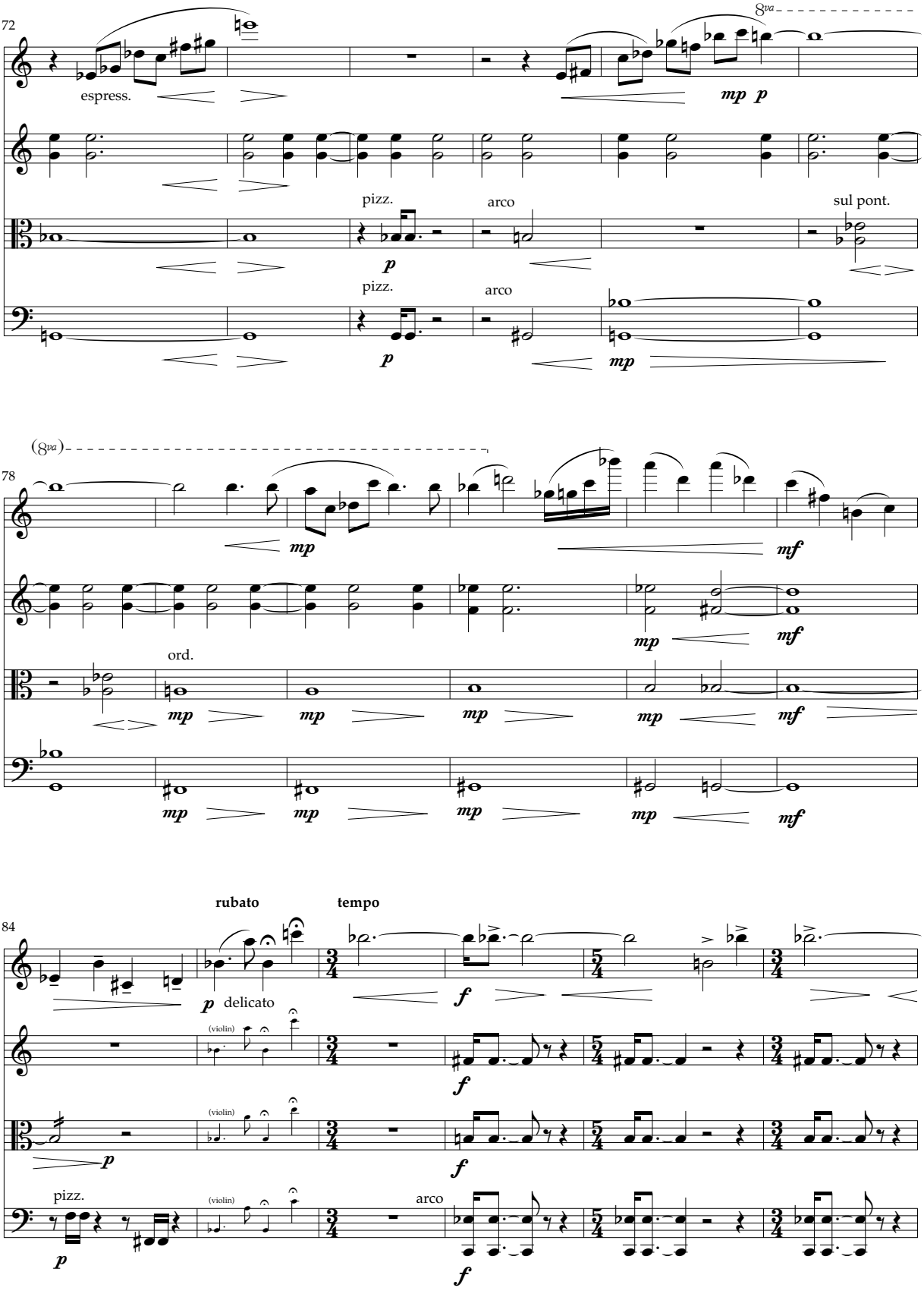

accel.
piu mosso
= 72
29
mf p sub.
mp
mf
mp
col legno (ord.)
arco
p
mp
mf
mp
col legno (ord.)
arco
p
mp
mf
mp

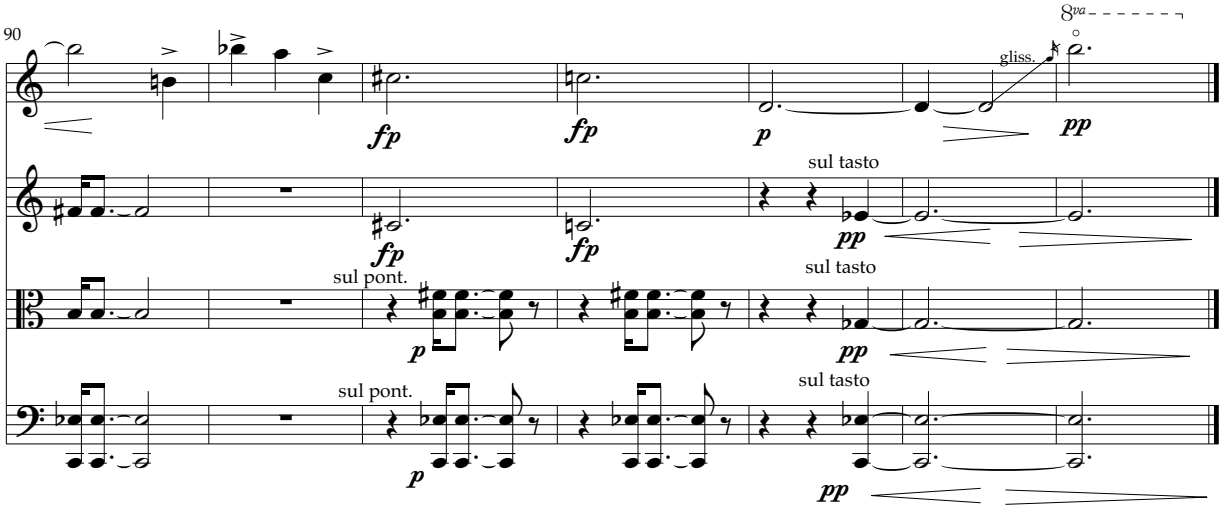

35
poco rall.
tempo
mp
p
mp
mf
mp
mp
mf
mp
mp


41
mp
mf
mp
mf
p
mf

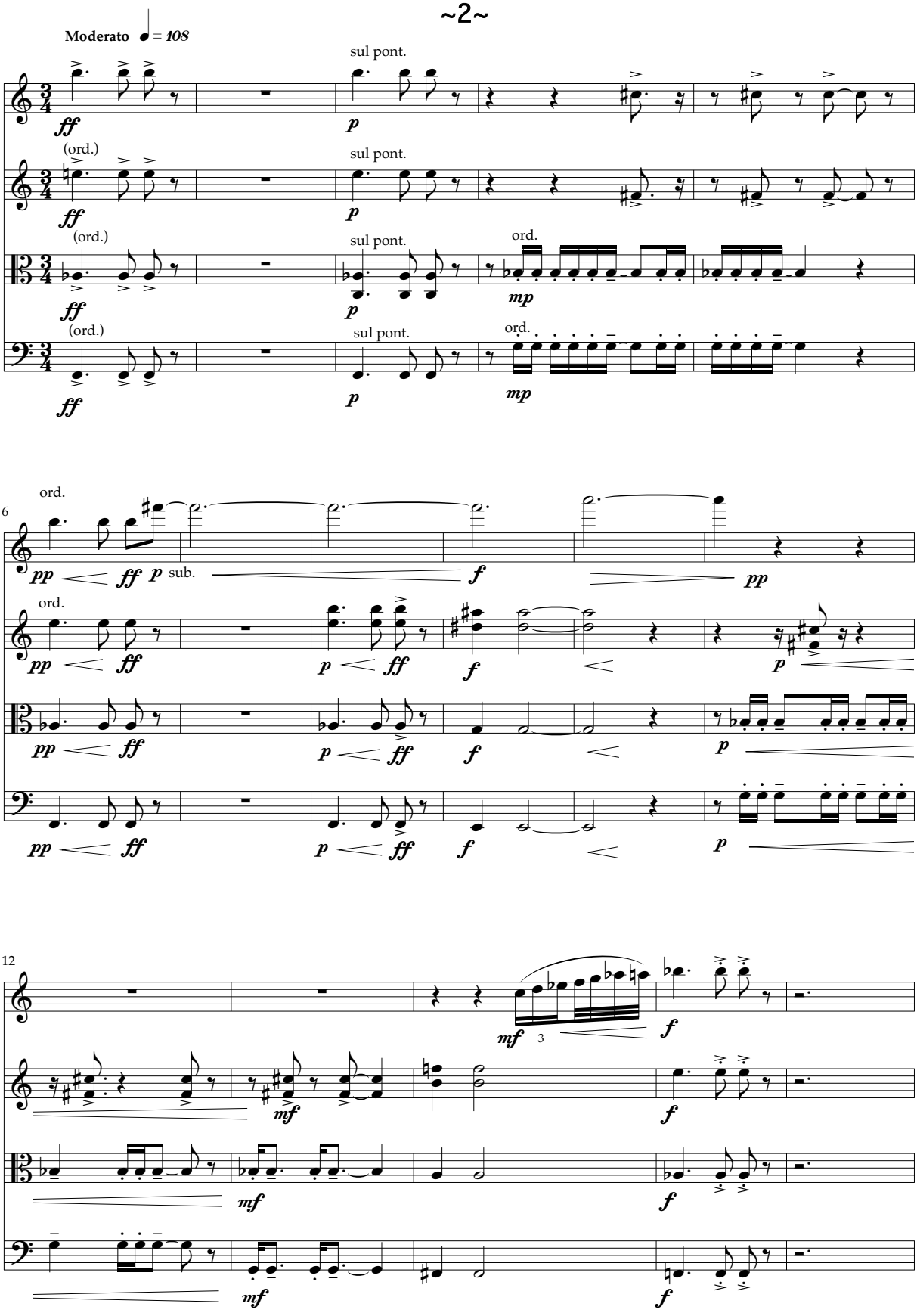

47
8va
pp
sul pont.
pizz.(ord.)
arco
p
trem.
a sul pont. . . . .
mf
p
pizz.
col legno

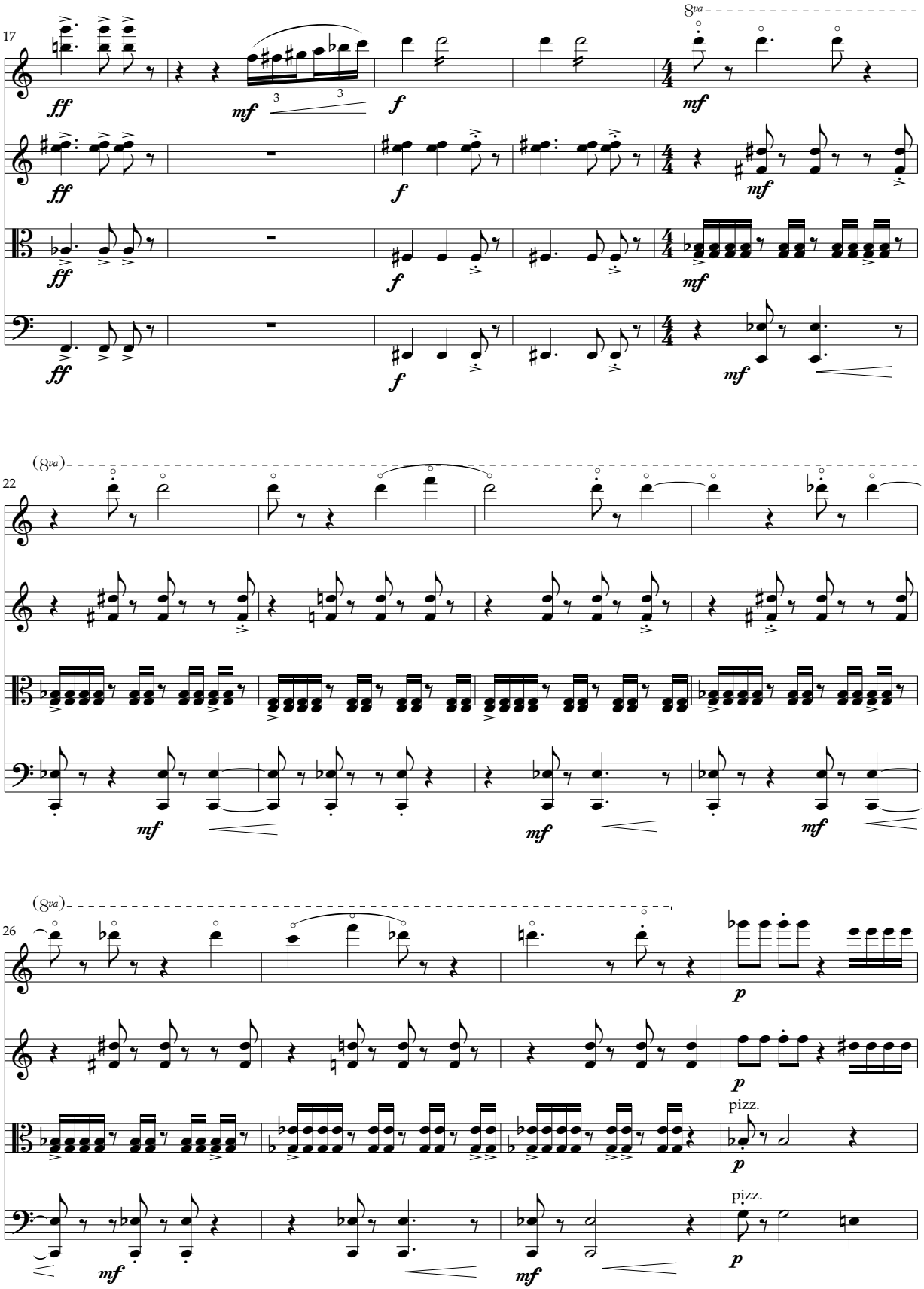

54
(8va)
pizz.
sul pont., a ord. . . .
ord.
arco
3
pizz.
arco
pizz.
arco
pp
mp
p
mp
p
60
(8va)
arco
a sul pont. . . . .
sul pont., a ord. . . .
pizz.
col legno
arco
pizz.
arco
pizz.
mp
65
(8va)
piu mosso ♩ = 88
p leggiero
pizz.
arco
mf
p
p leggiero
ord.
mf
p
p
arco
p
mf
p
p

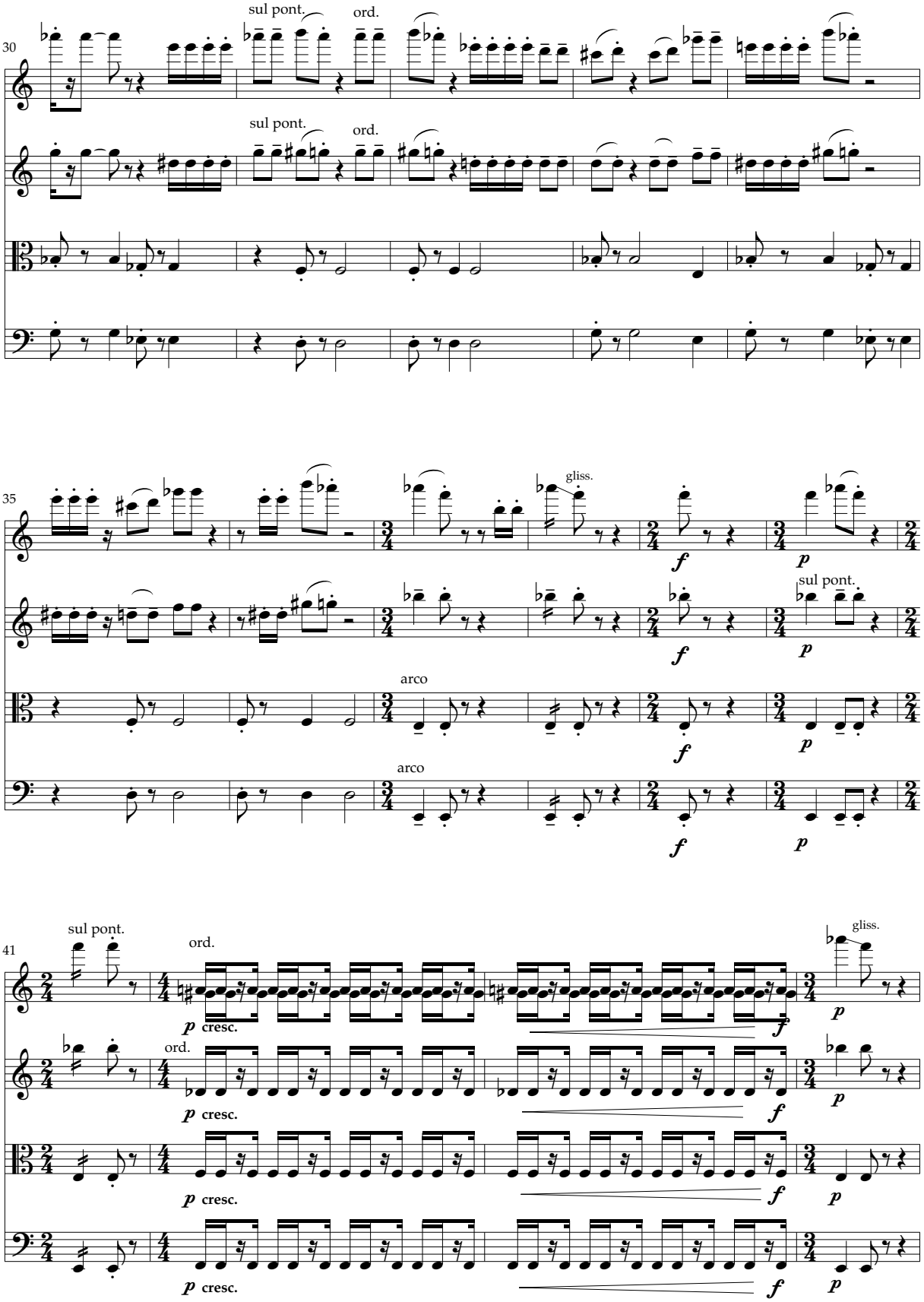

72
8va
espress.
mp p
pizz.
arco
sul pont.
p
pizz.
arco
p
mp
(8va)
78
mp
mf
ord.
mp
mf
84
rubato
tempo
p
delicato
f
(violin)
p
f
pizz.
arco
p
f

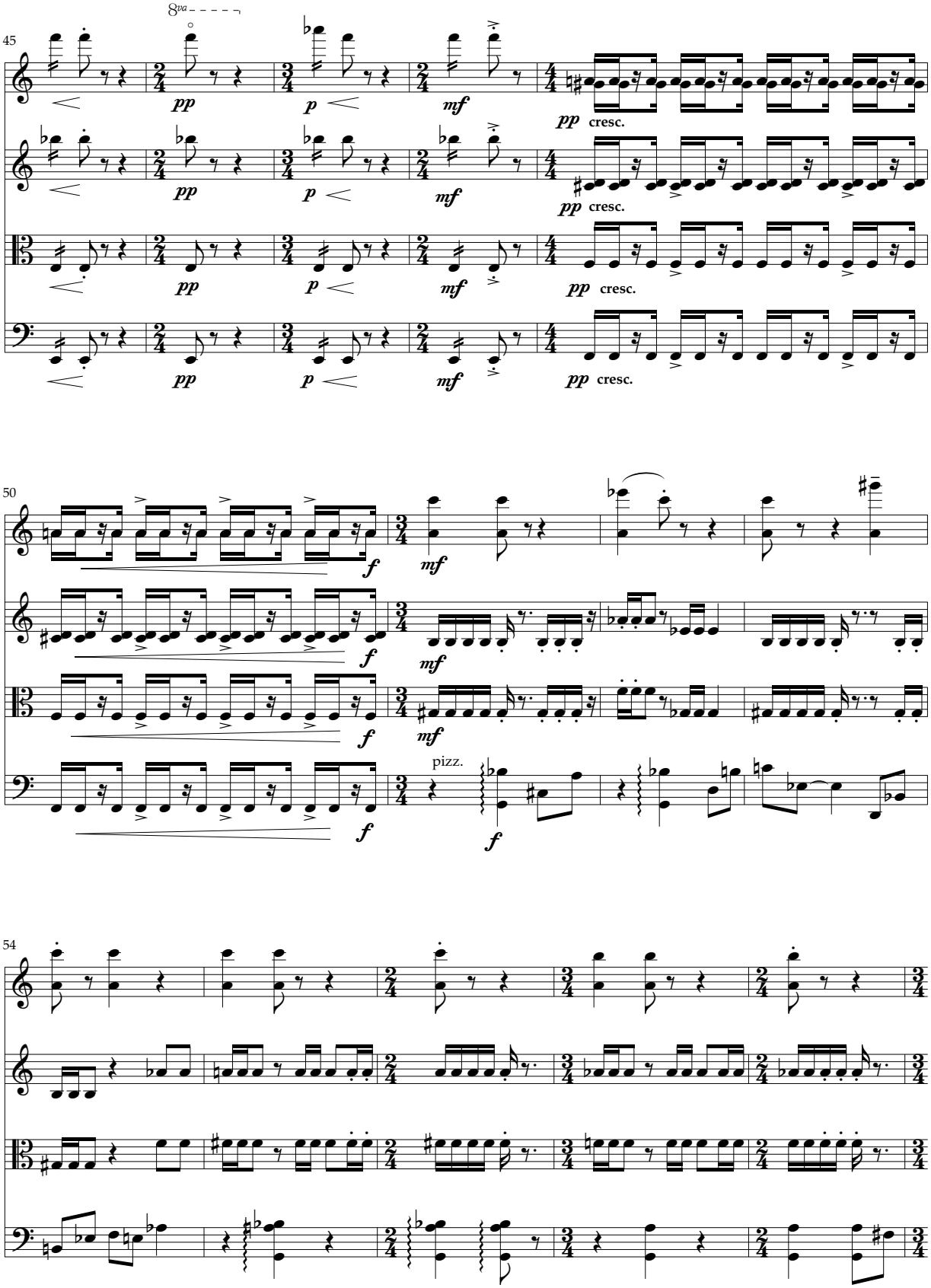

90
8va
gliss.
fp
fp
p
pp
sul tasto
fp
fp
pp
sul pont.
sul tasto
p
pp
sul pont.
sul tasto
p
pp

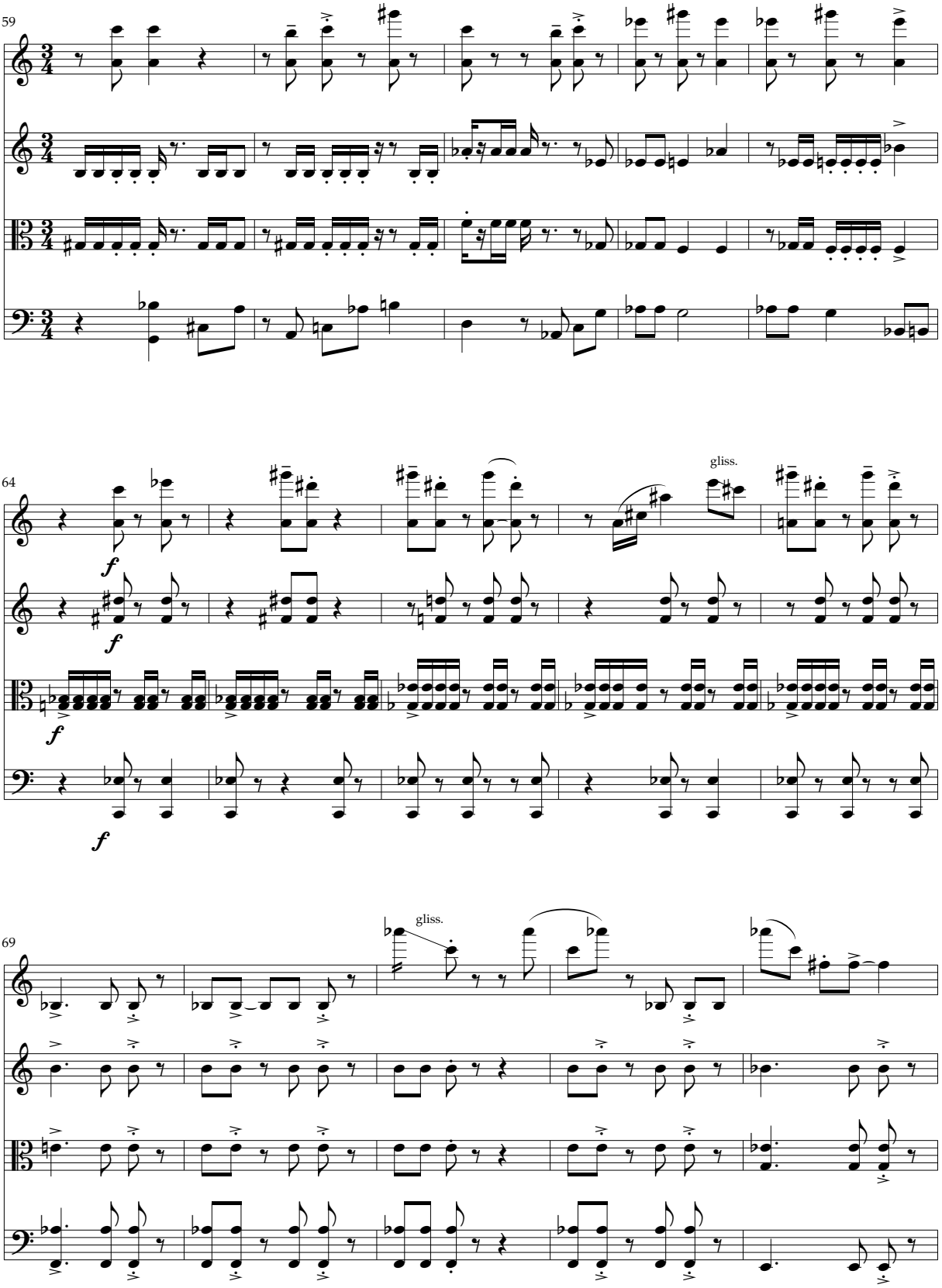
~2~

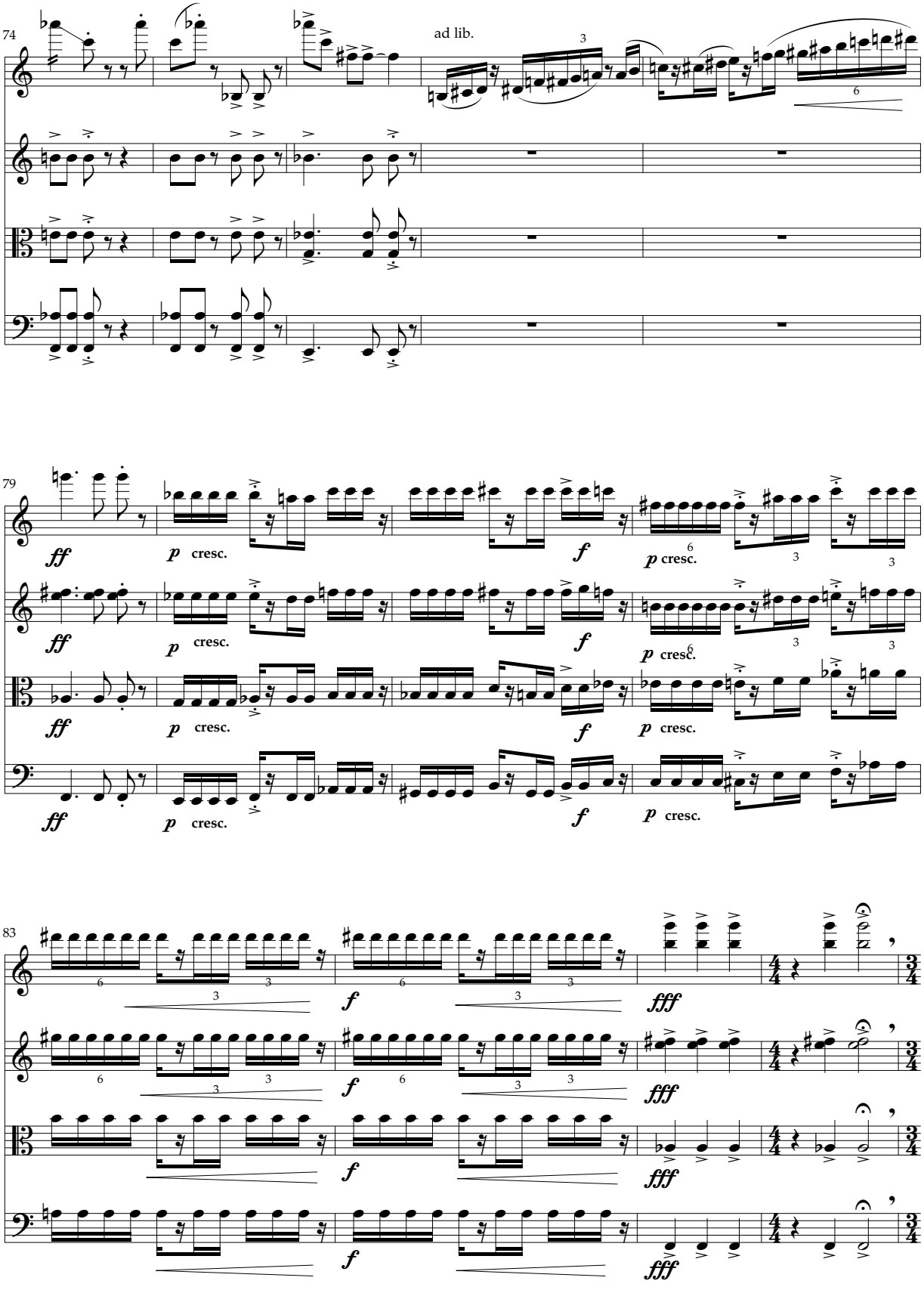


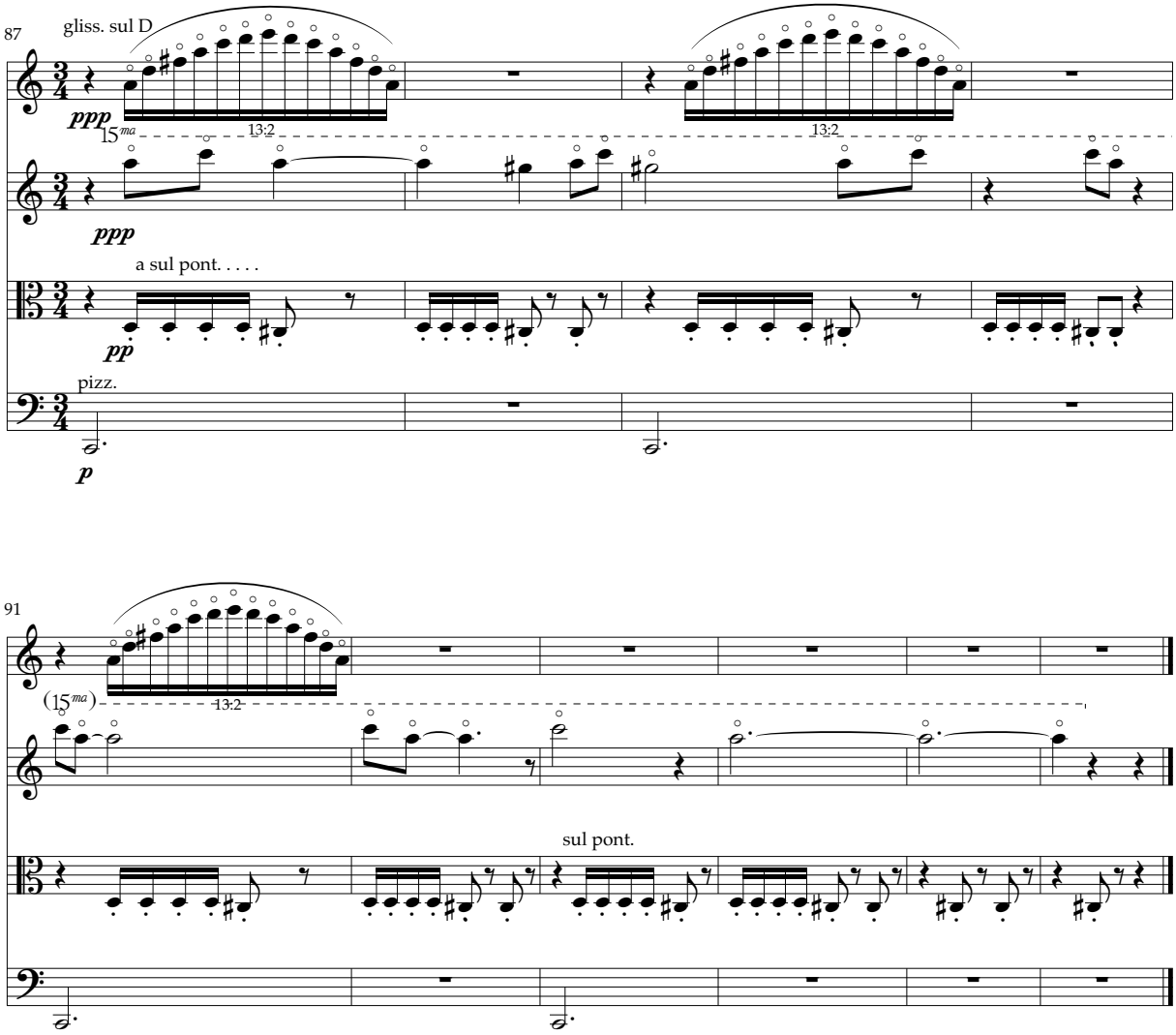

17
8va
ff
mf
3
3
f
mf
ff
f
mf
ff
f
mf
(8va)
22
mf
mf
mf
(8va)
26
p
p
pizz.
p
pizz.
p
mf
mf


30
sul pont.
ord.
sul pont.
ord.
35
gliss.
f
p
sul pont.
arco
arco
41
sul pont.
ord.
gliss.
p cresc.
ord.

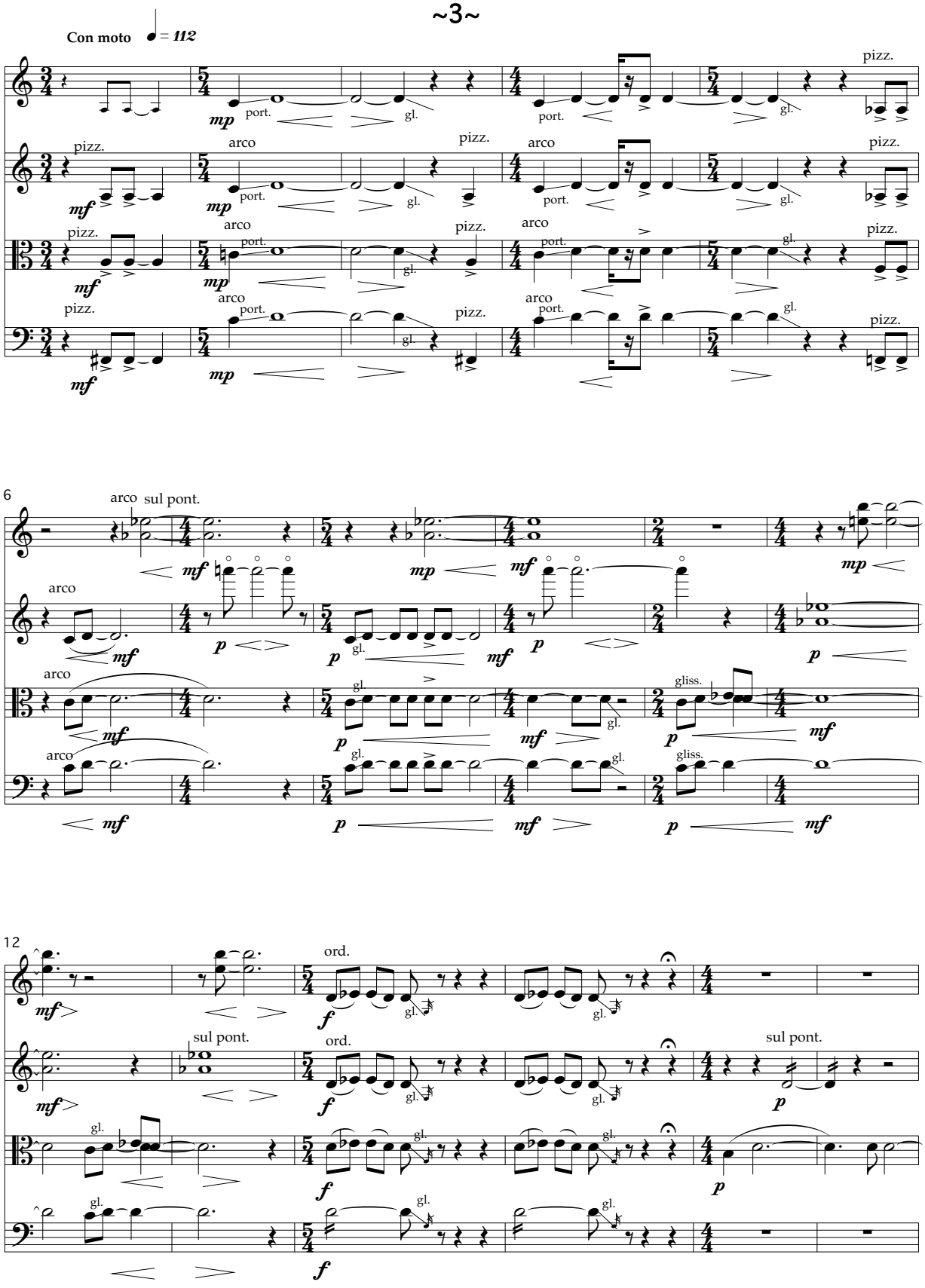

45
8va
pp
p
mf
pp cresc.
50
f
mf
pizz.
54

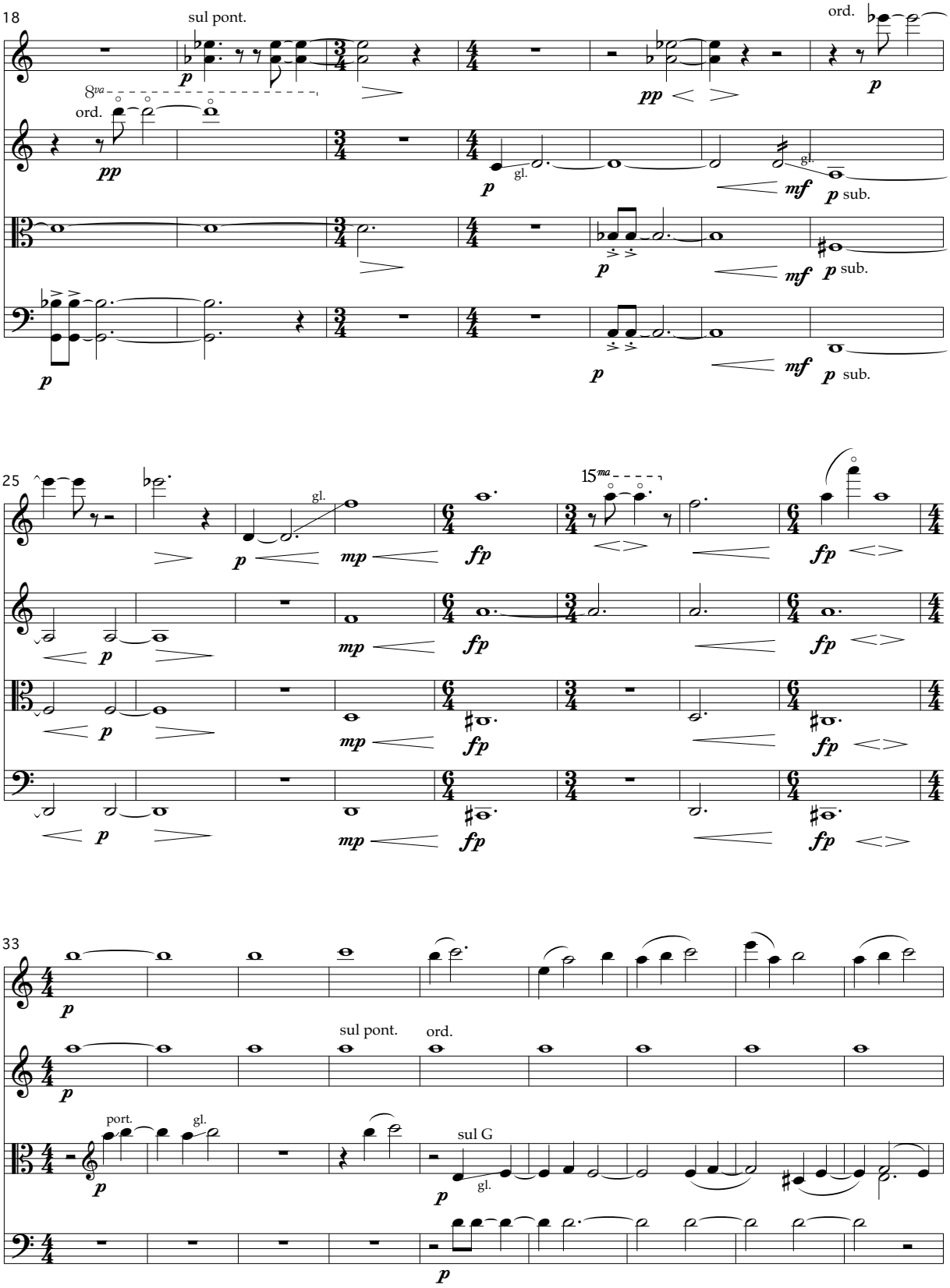

59
64
gliss.
f
69
gliss.

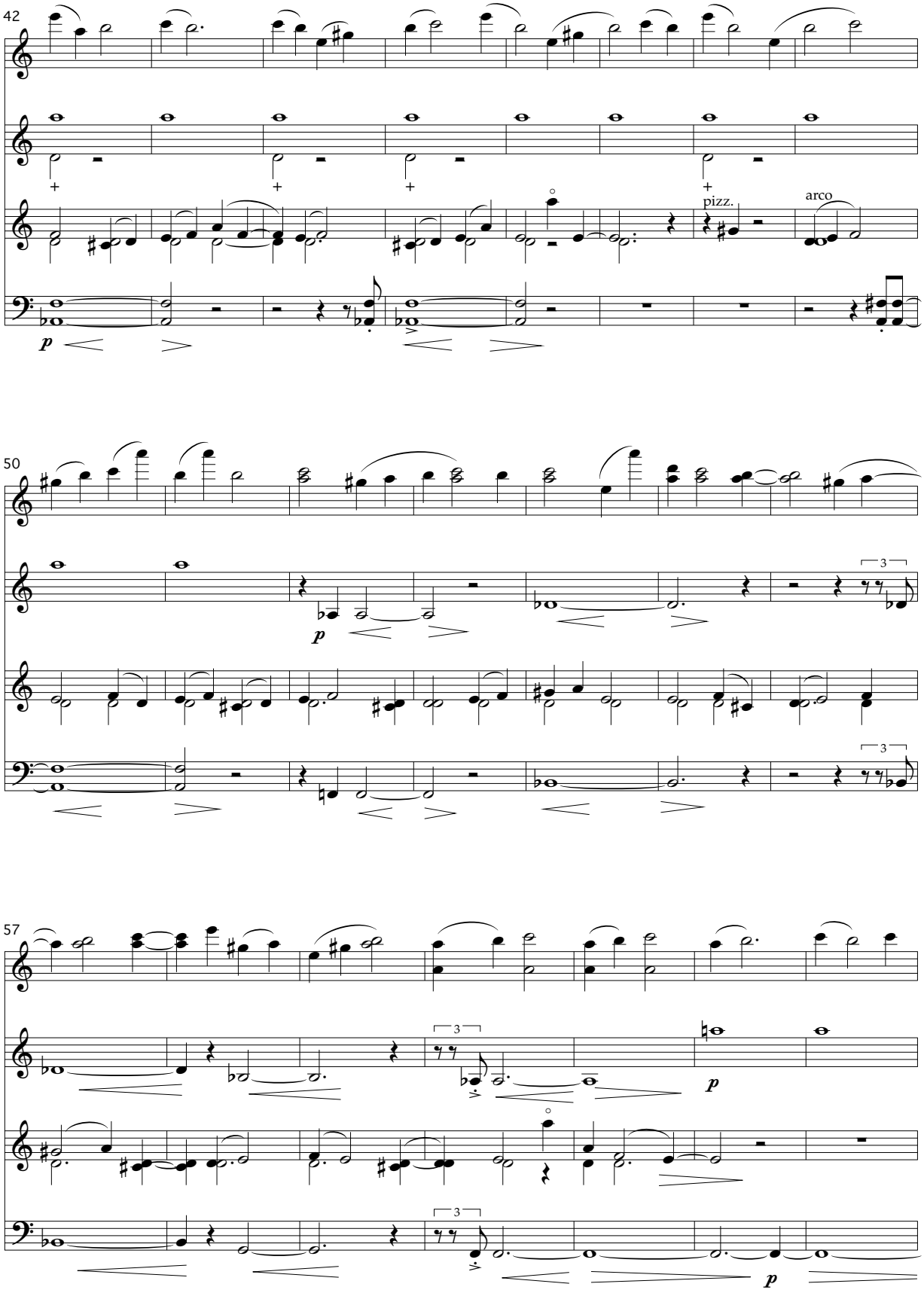

74
ad lib.
79
ff
p cresc.
f
83
fff

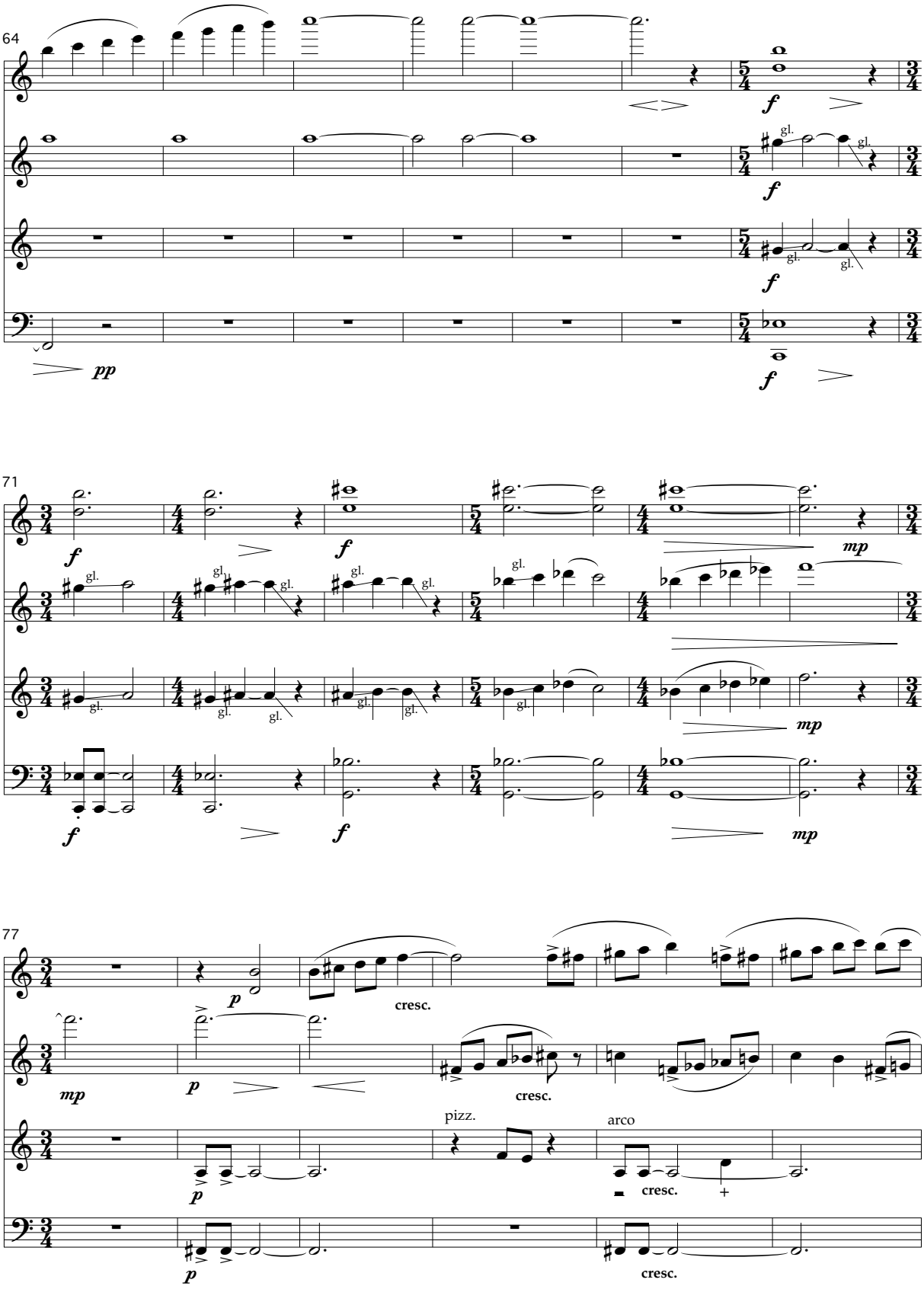

87
gliss. sul D
ppp
15ma
13:2
13:2
ppp
a sul pont. . . . .
pp
pizz.
p
91
(15ma)
13:2
sul pont.

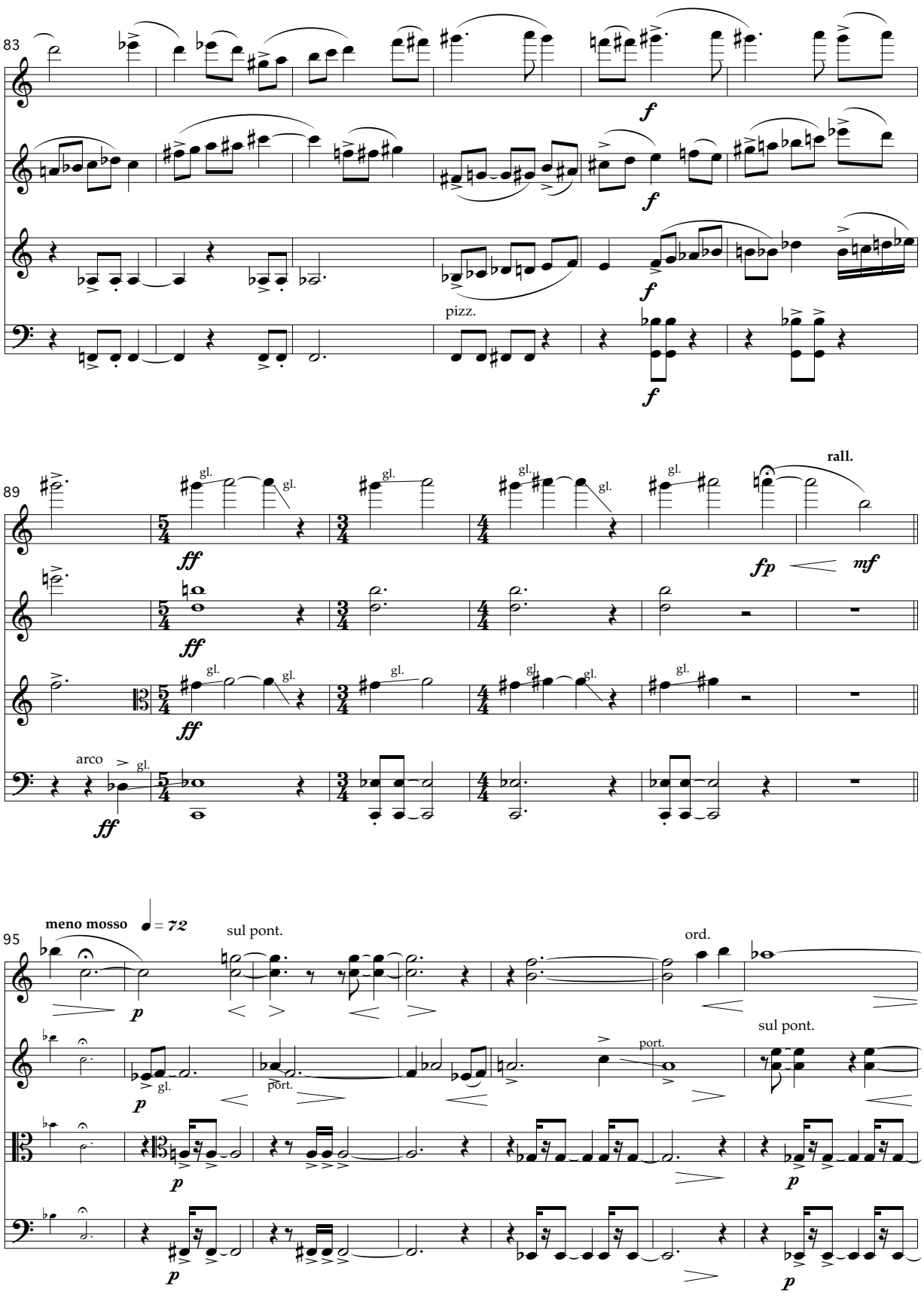
~3~

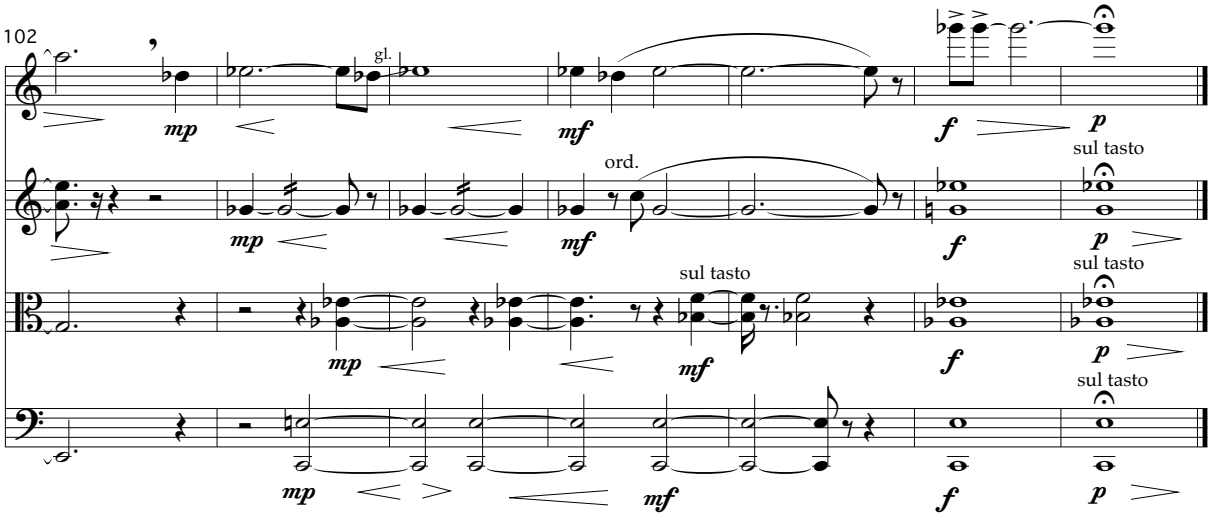



18
sul pont.
ord.
8va
ord.
gl.
mf
p sub.
25
15ma
gl.
mp
fp
33
sul pont.
ord.
port.
gl.
sul G
gl.


42
pizz.
arco
50
57


64
71
77
pizz.
arco
cresc.


83
pizz.
89
gl.
rall.
arco
95
meno mosso
♩ = 72
sul pont.
ord.
port.


102
gl.
mp
mf
f
p
ord.
sul tasto
sul tasto
sul tasto
sul tasto

the heavens shine

bagatelles for string quartet

This work was composed in 2005 for the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year.

A recording of this performance is on the accompanying CD.

Commentary

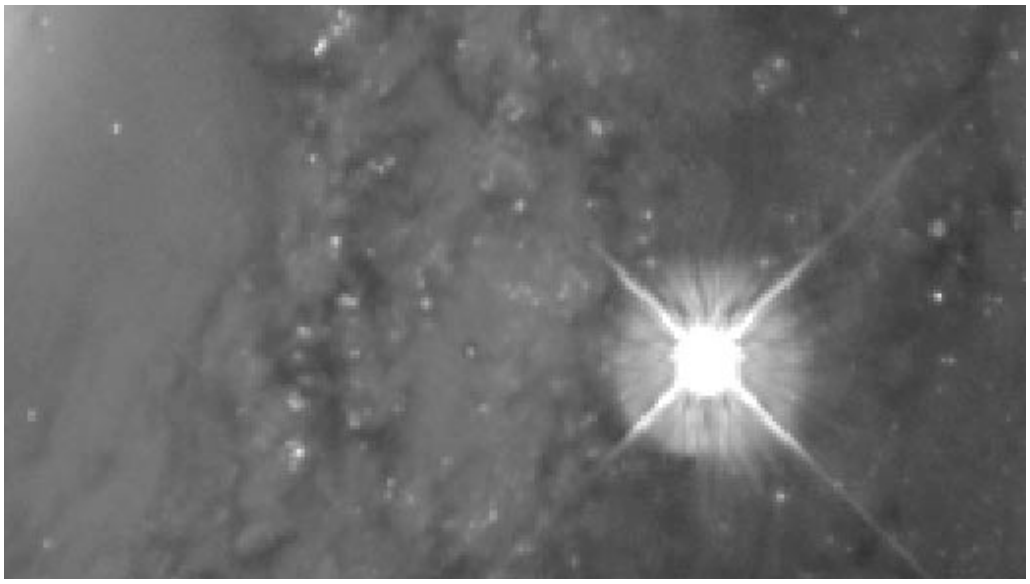
The six *bagatelles* carry the directions:

1. Con moto, grazioso
2. Moderato, leggiero
3. Moderato - con moto
4. Allegro - presto
5. Andante
6. Moderato - molto mosso - moderato

These six pieces are not a motley collection of unconnected works, as the appellation *bagatelles* tends to suggest. They are connected by common motivic material and by a common approach to writing for the string quartet. I have adopted an 'arpeggiated' style of writing for the four strings in this piece, and use this approach, to a lesser or greater degree, across all of the six little movements with the exception of the fifth. For example, in the opening movement I am using what could be quite standard four-part homophonic writing, but I have broken each chord across the four strings. This has produced a lively but delicate and brittle texture, and one of a very different variety to the way I would usually handle a harmonic progression of this type. There is a certain poise in this writing, and when touches of melodic writing are introduced, for example at bar 12 or bar 26, these moments have greater fragility and, for that, a certain intensity. This approach, carried through the work, has lent a distinctive character to the piece and allowed me an expansion in my stylistic range.

the heavens shine

bagatelles for string quartet



Quentin SD Grant (2005)

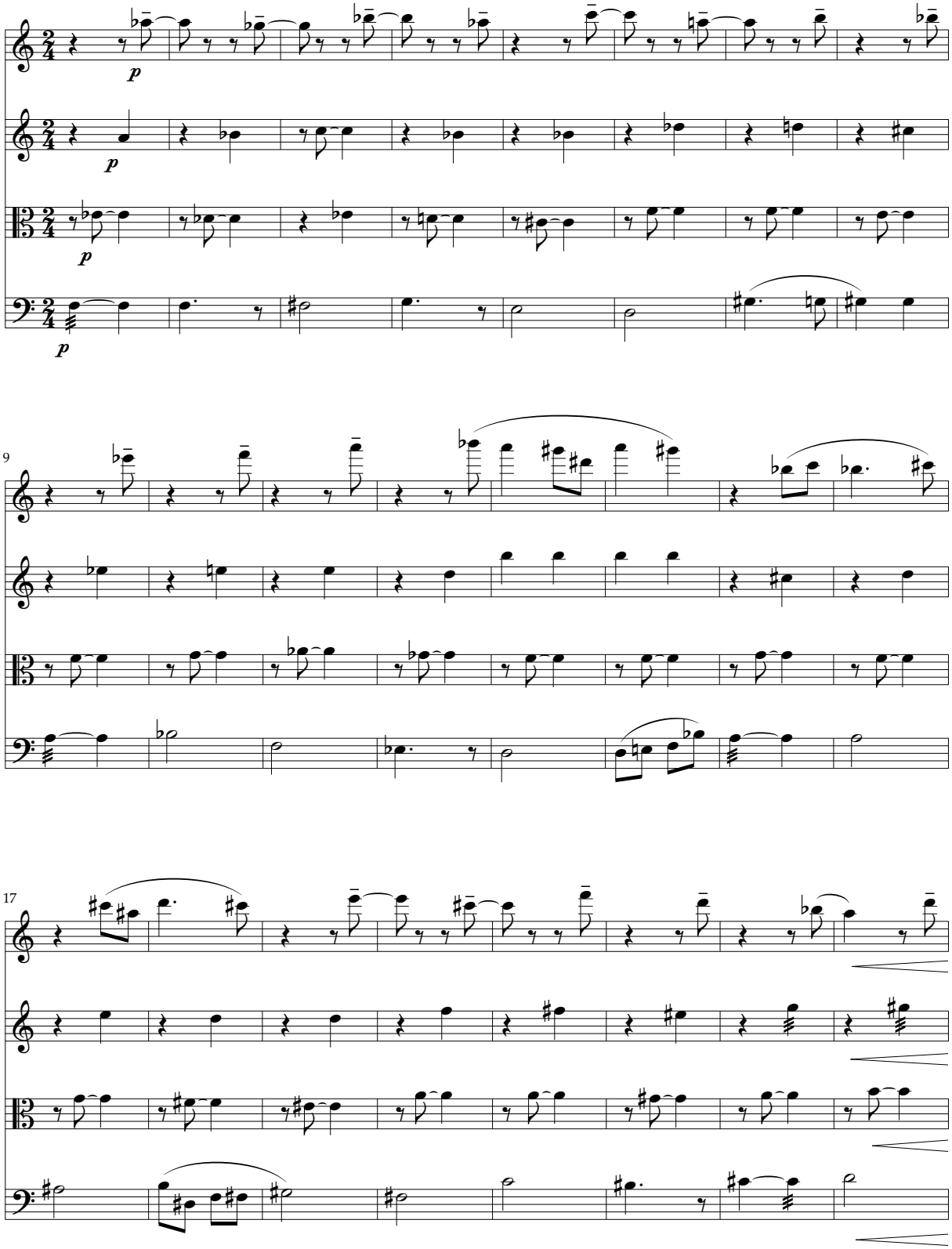
the heavens shine

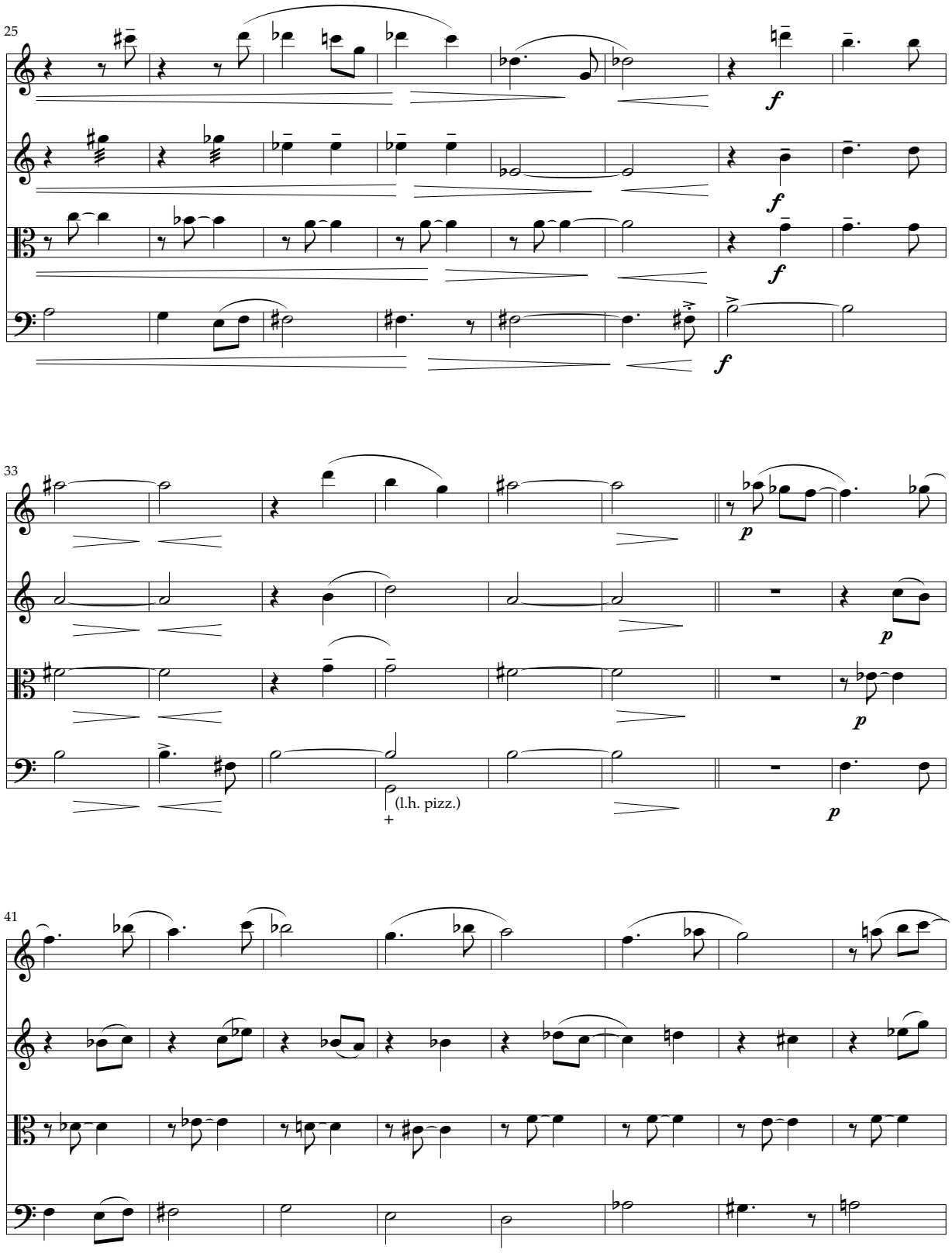
bagatelles for string quartet

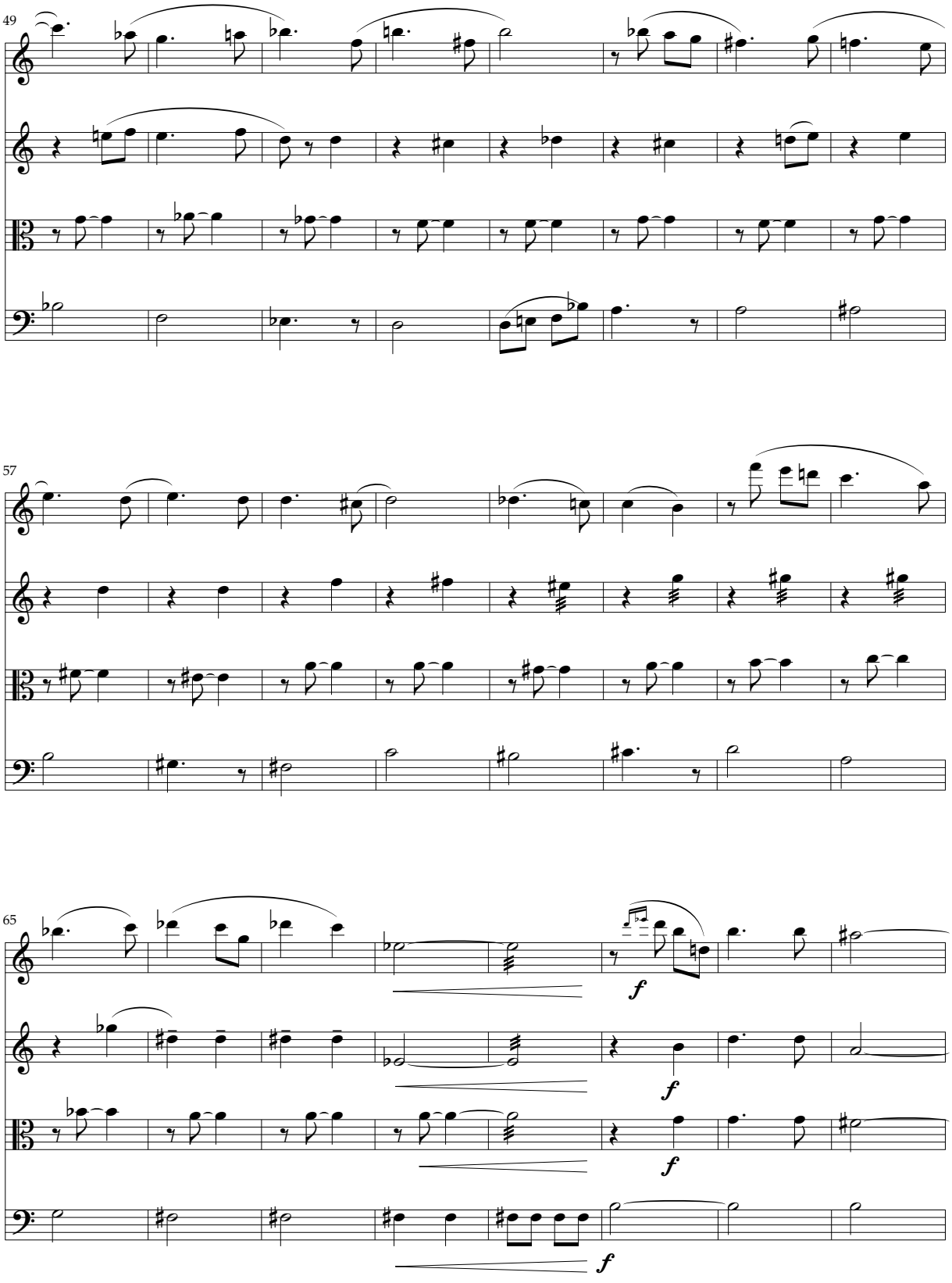
Quentin SD Grant, 2005

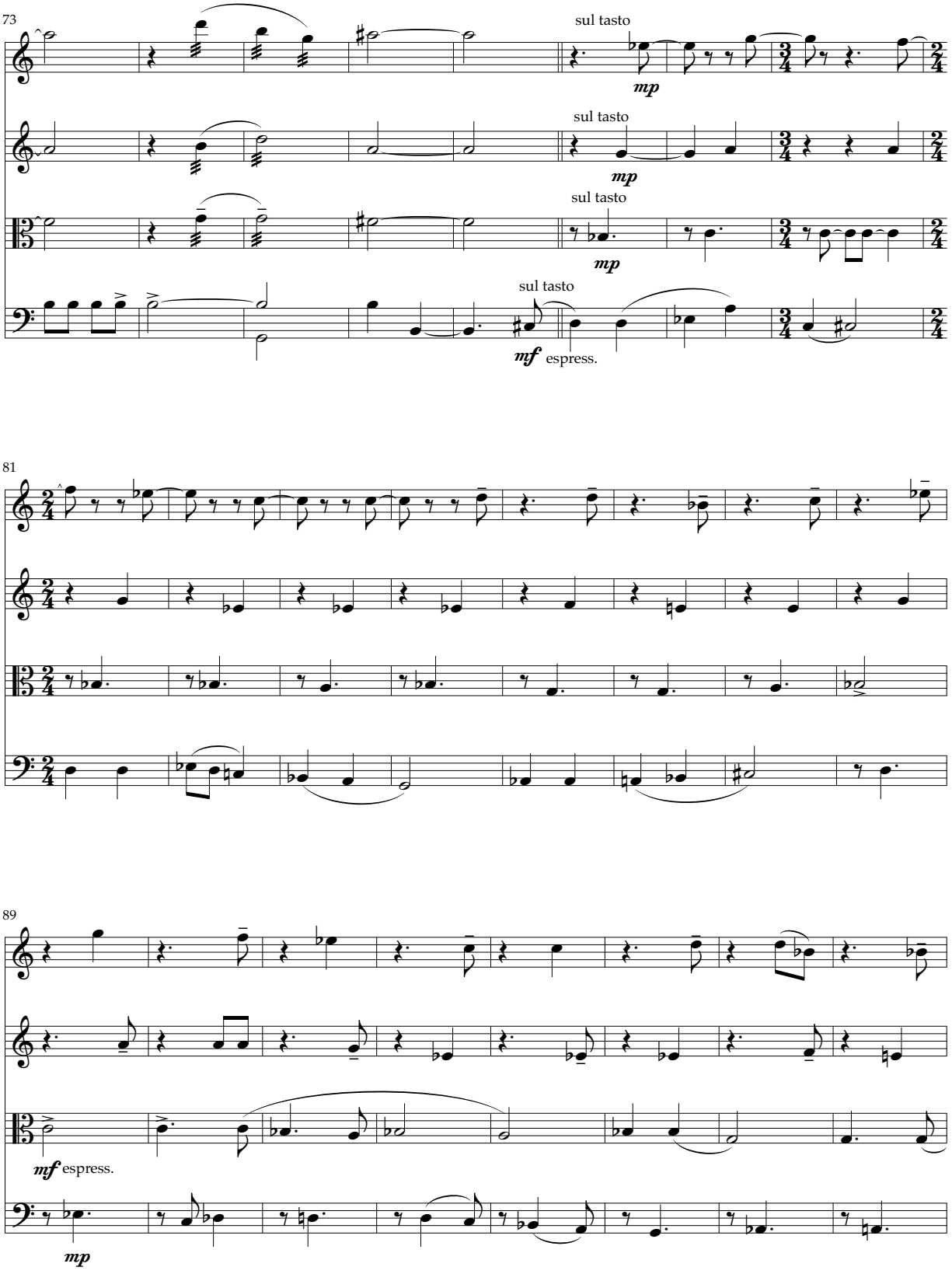
~1~

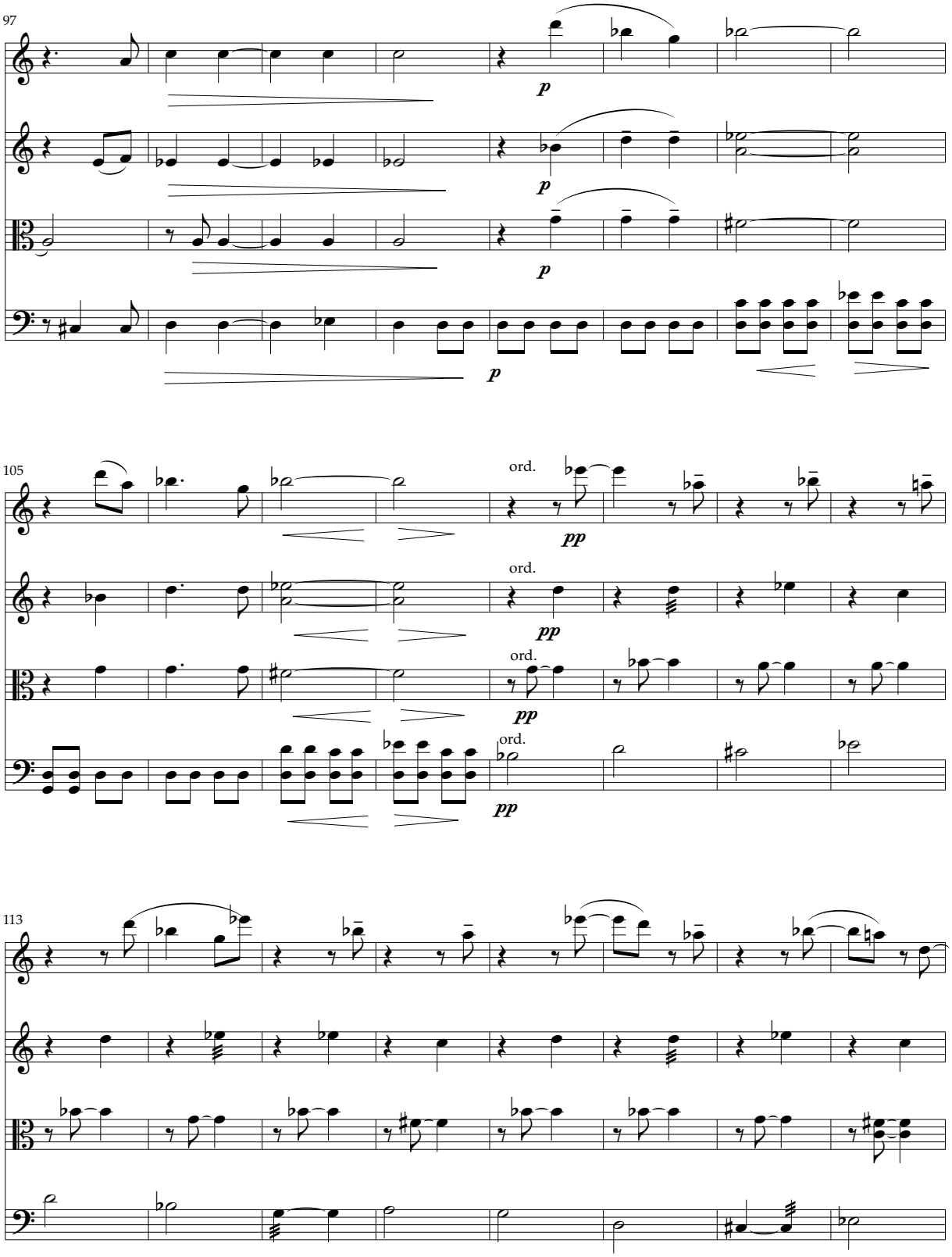
Con moto, grazioso ♩ = 120

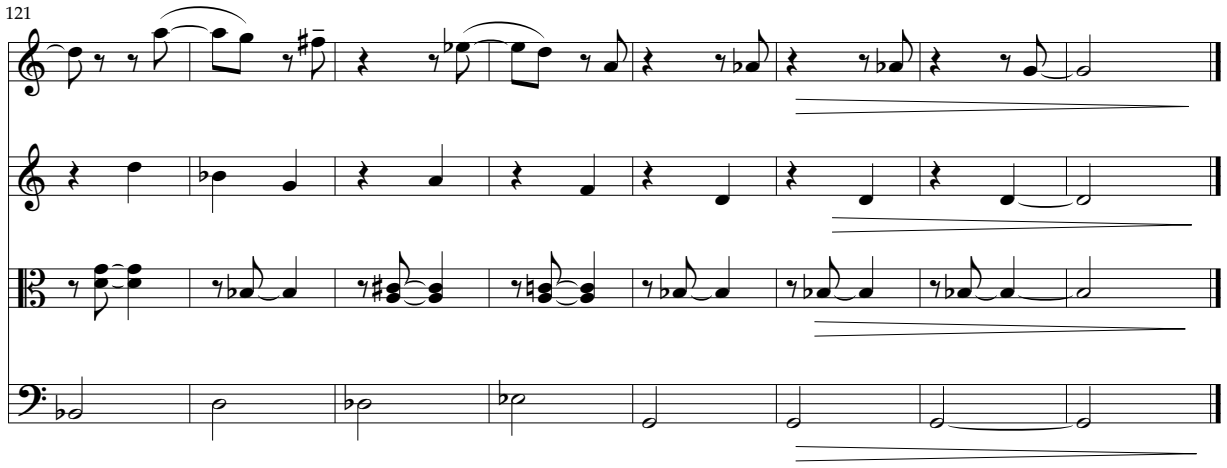



25
f
f
f
f
33
p
p
p
(l.h. pizz.)
41

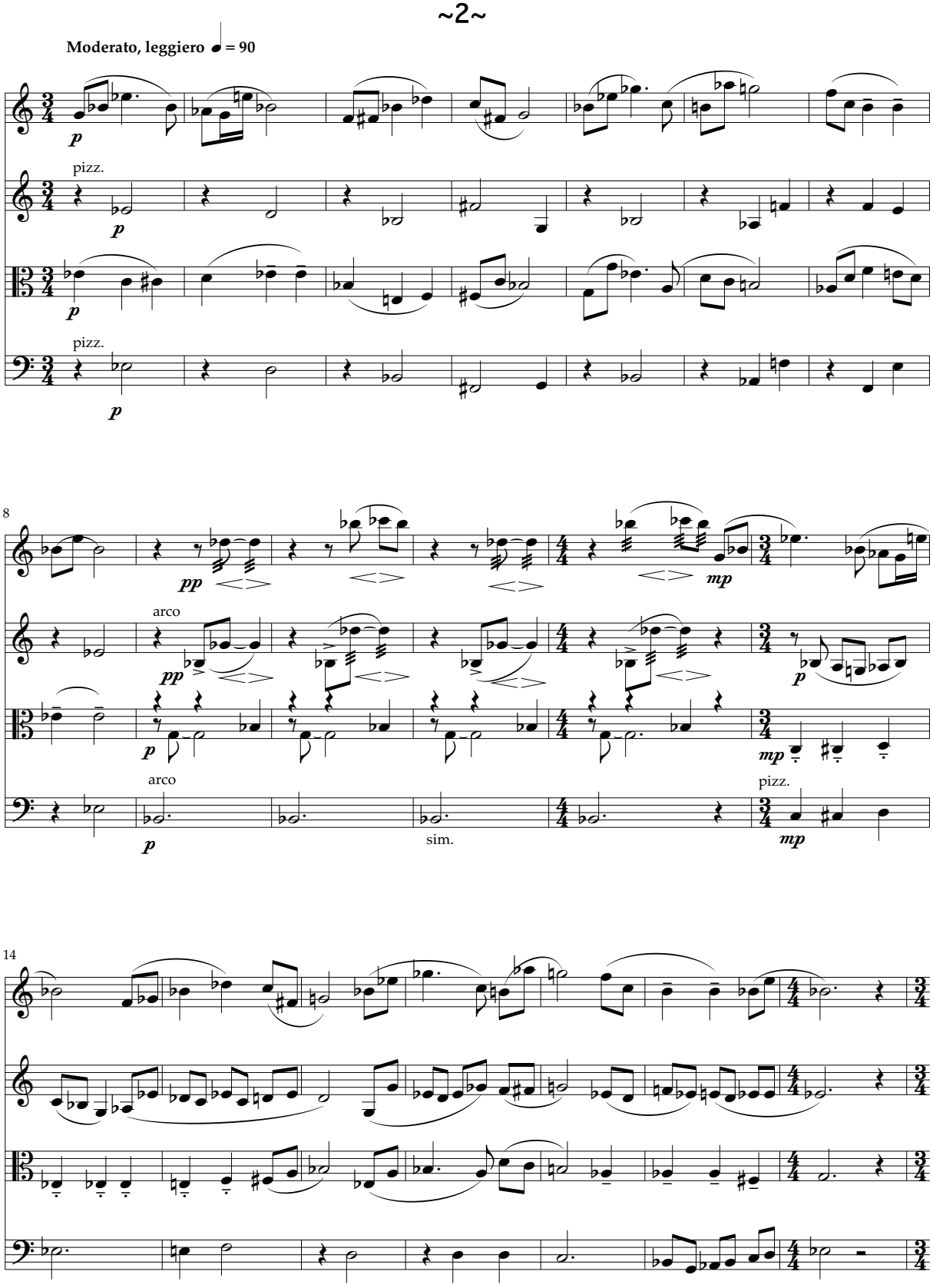

49
57
65
f
f
f
f

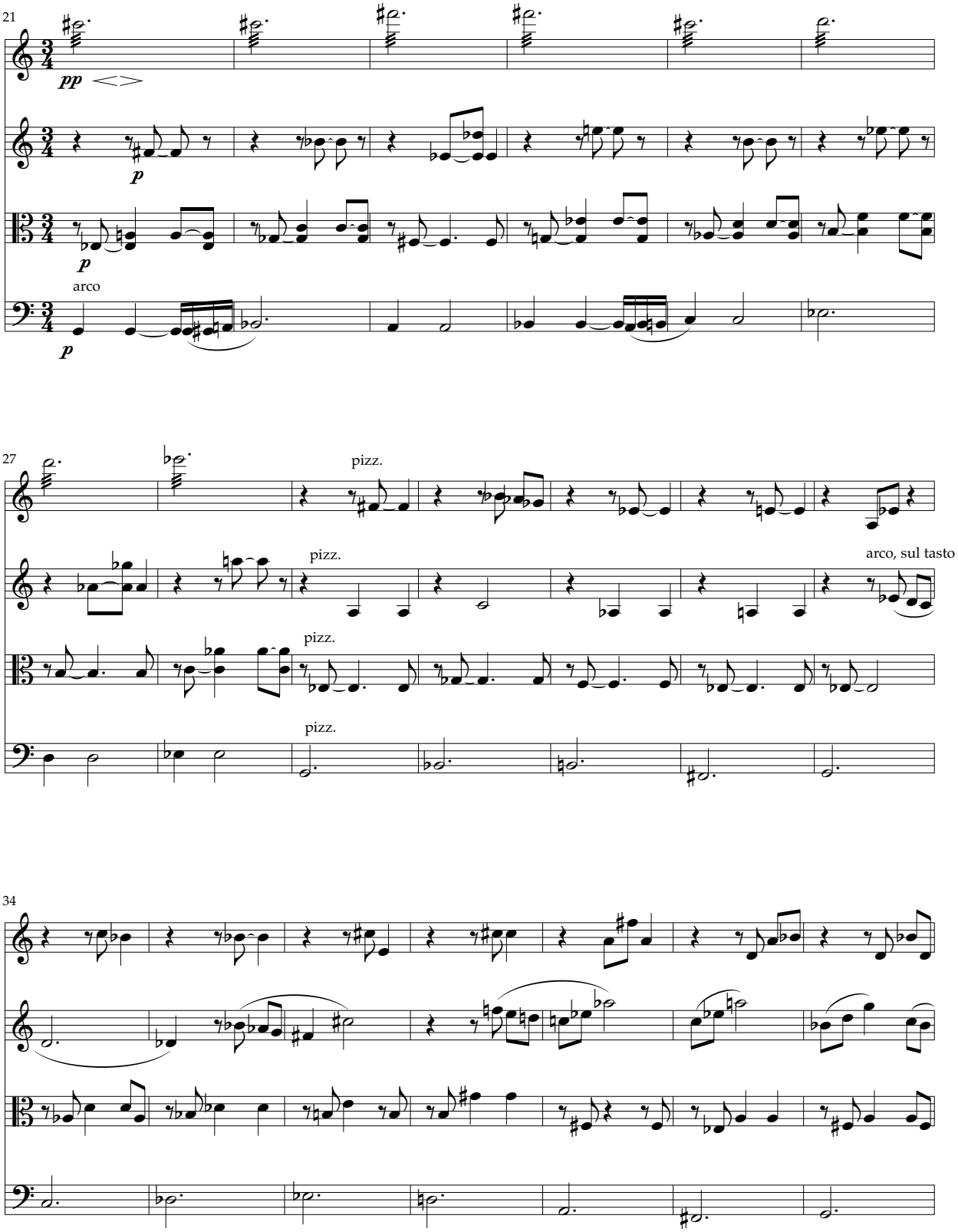

73
sul tasto
mp
sul tasto
mp
sul tasto
mp
sul tasto
mf espress.
81
89
mf espress.
mp

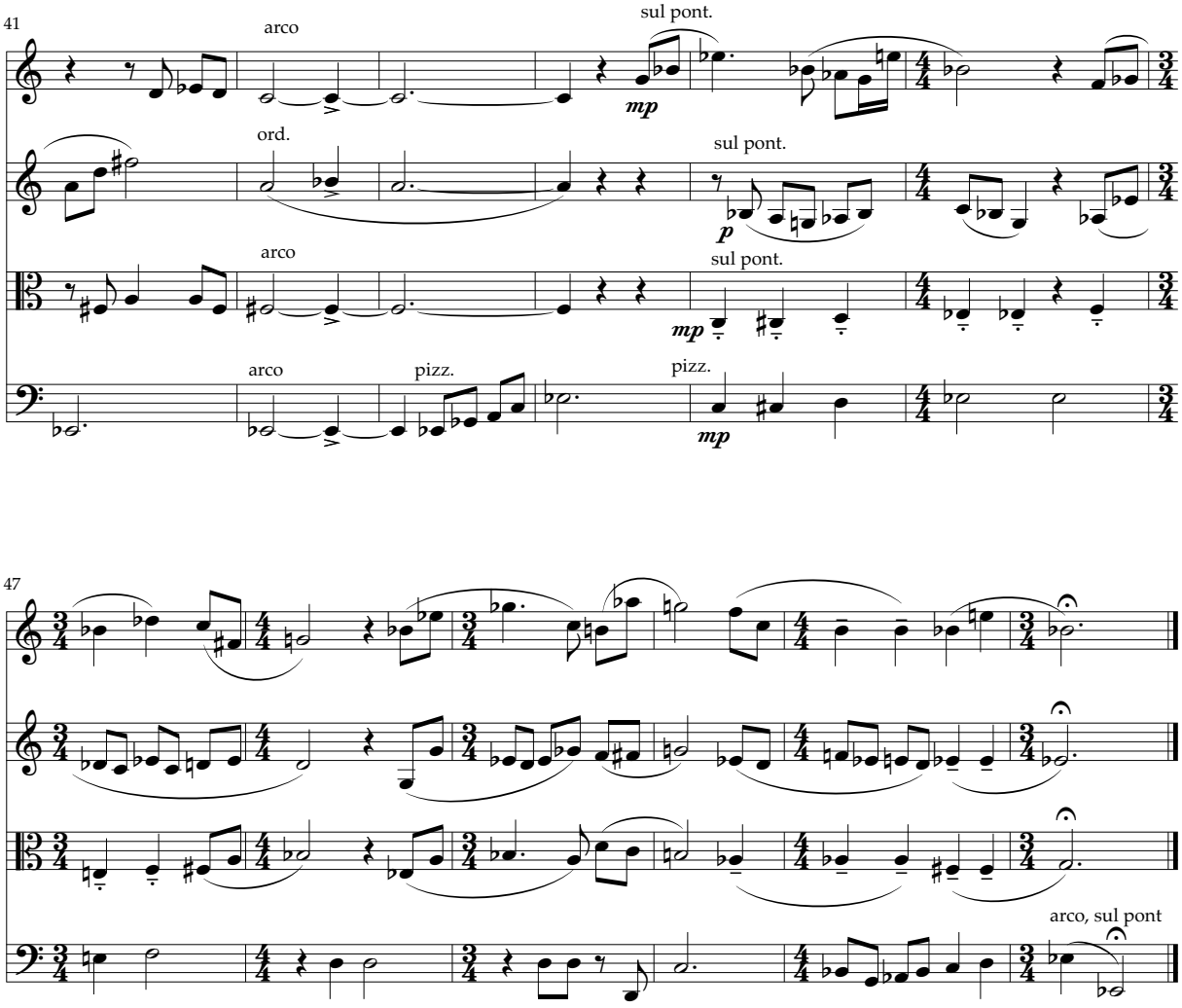

97
p
p
p
p
105
ord.
pp
ord.
pp
ord.
pp
ord.
pp
113


121

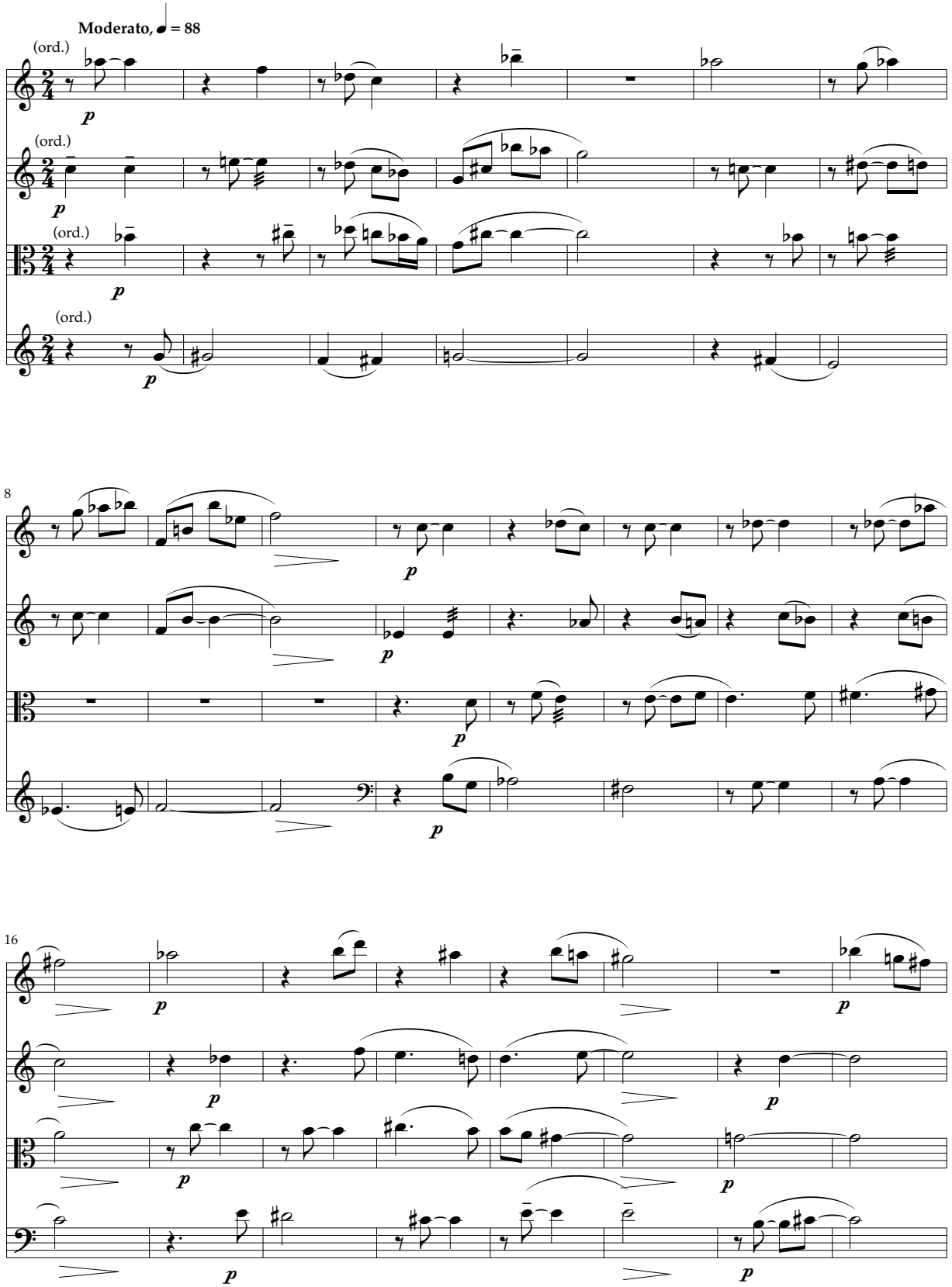
~2~

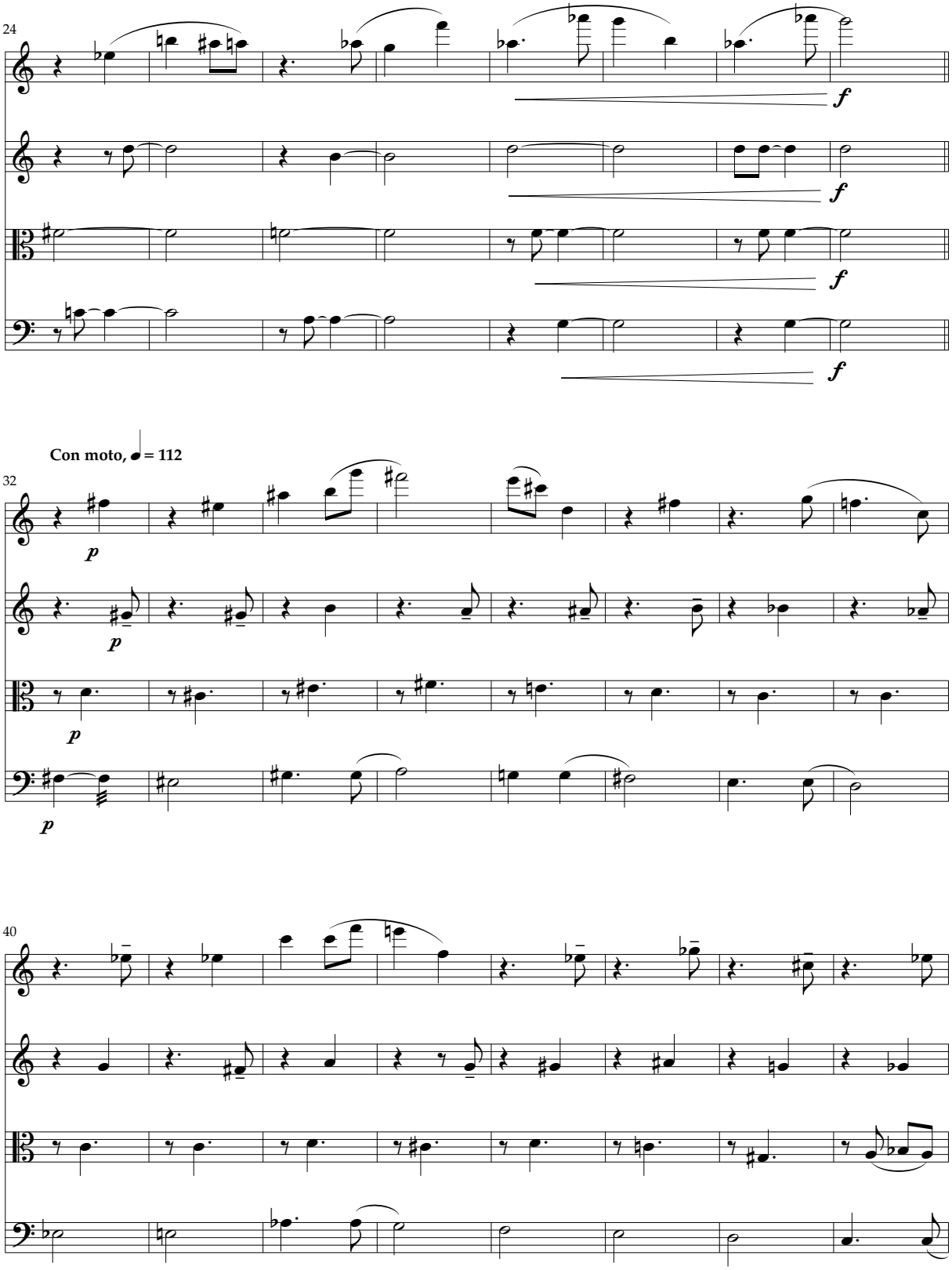


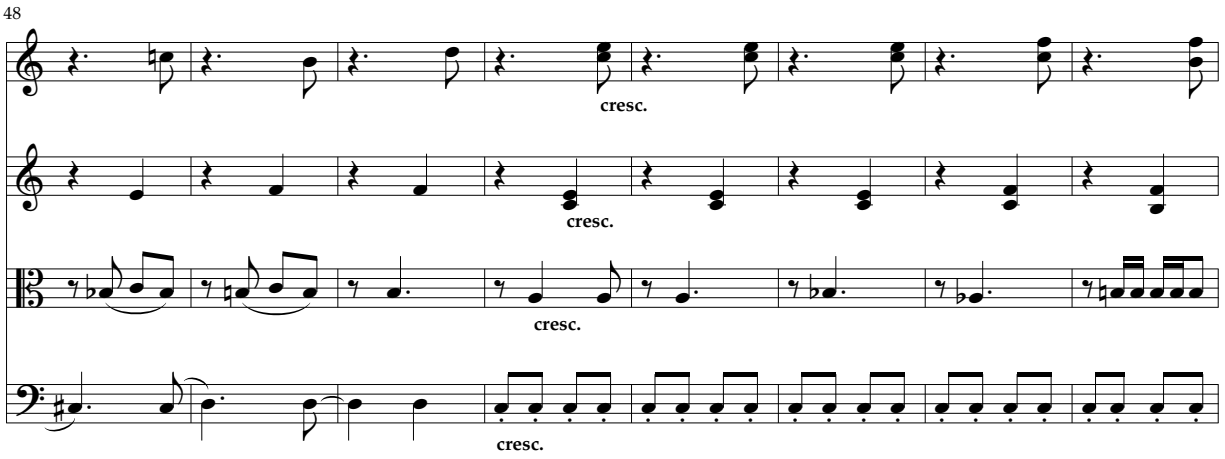

21
pp
p
p
arco
p
27
pizz.
pizz.
arco, sul tasto
pizz.
pizz.
34

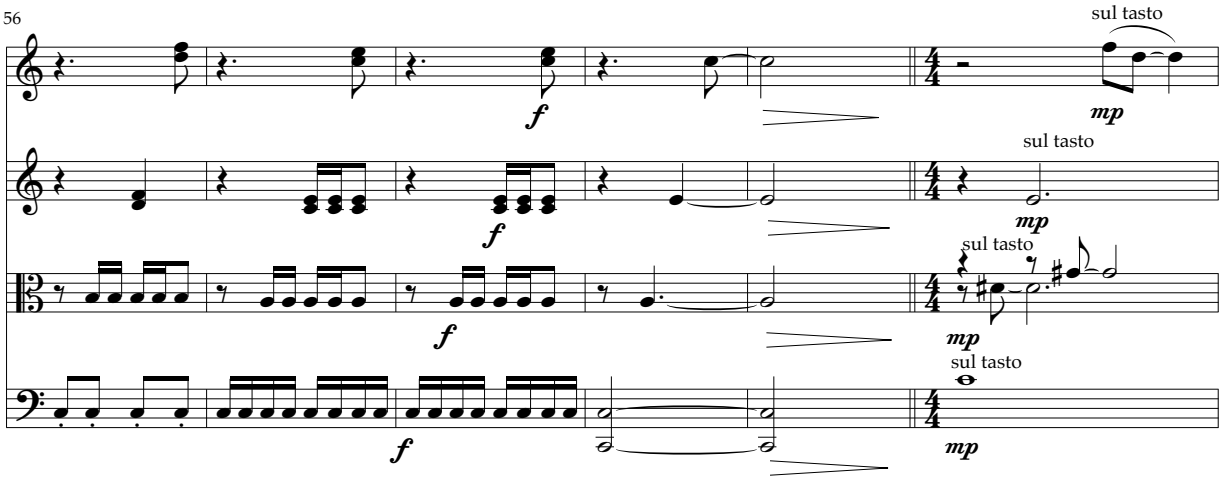

41
arco
sul pont.
mp
ord.
sul pont.
p
arco
sul pont.
mp
arco
pizz.
pizz.
mp
47
arco, sul pont

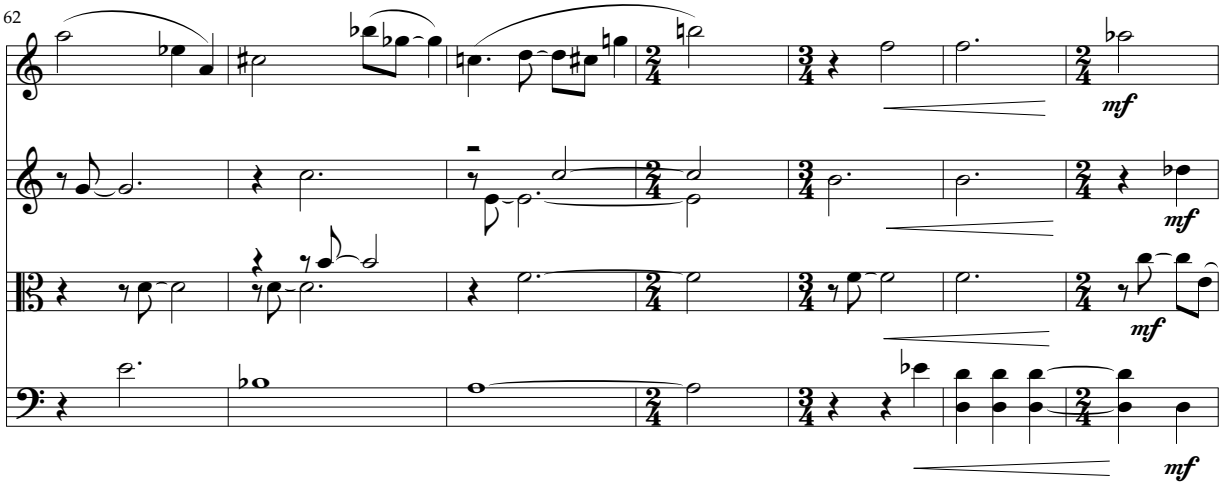
~3~

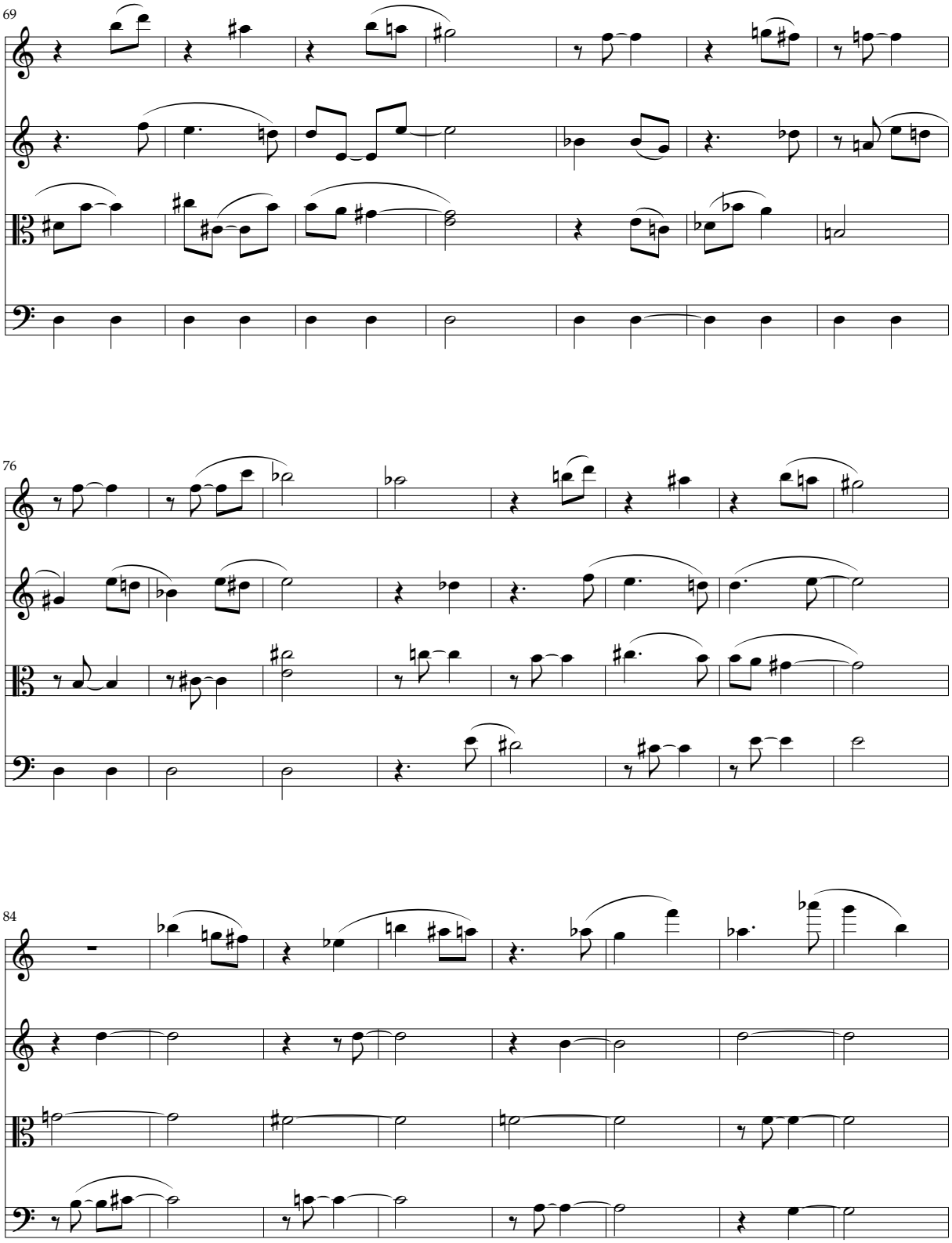


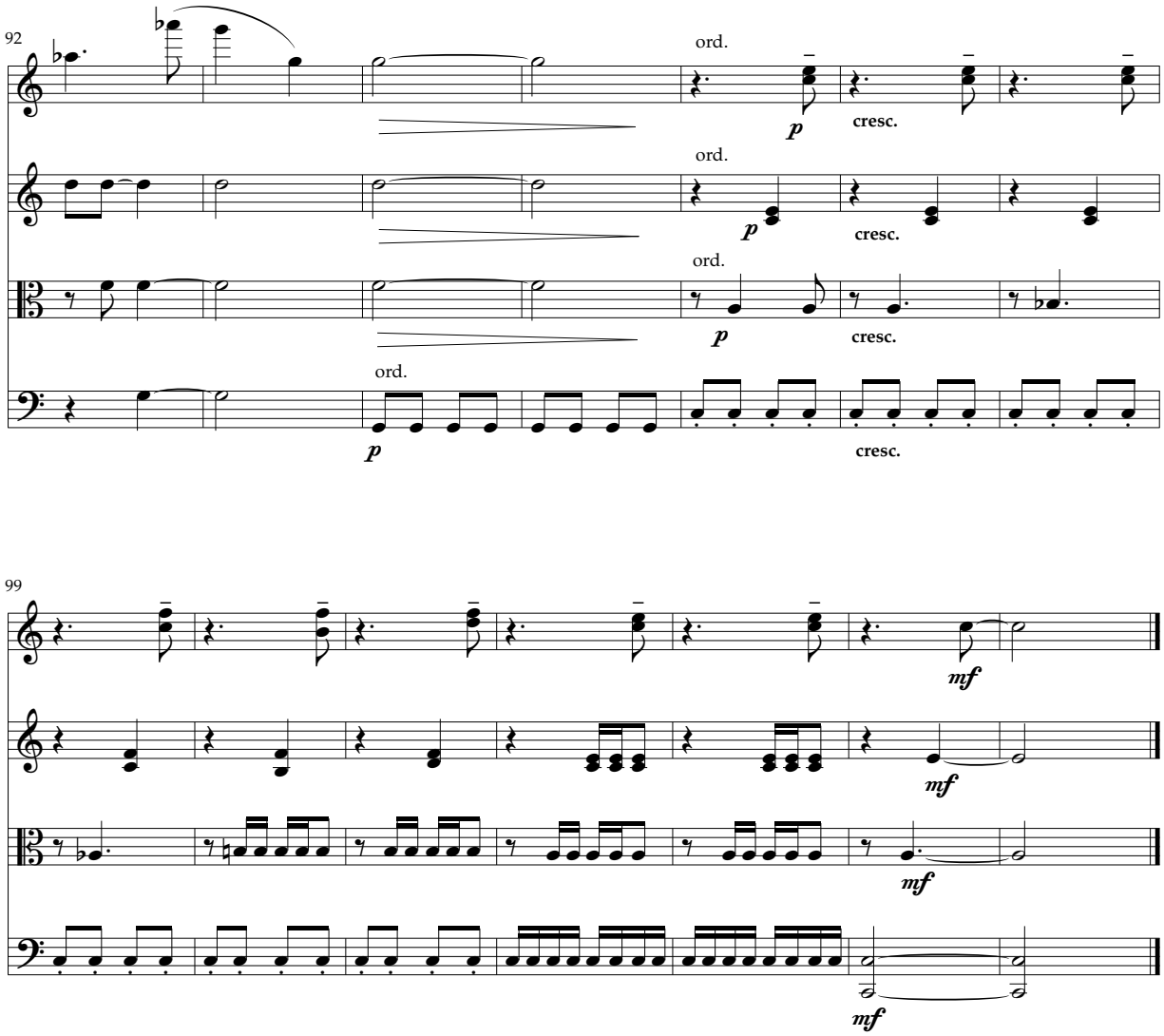

24
f
f
f
f
Con moto, ♩ = 112
32
p
p
p
p
40


48
cresc.
cresc.
cresc.
cresc.

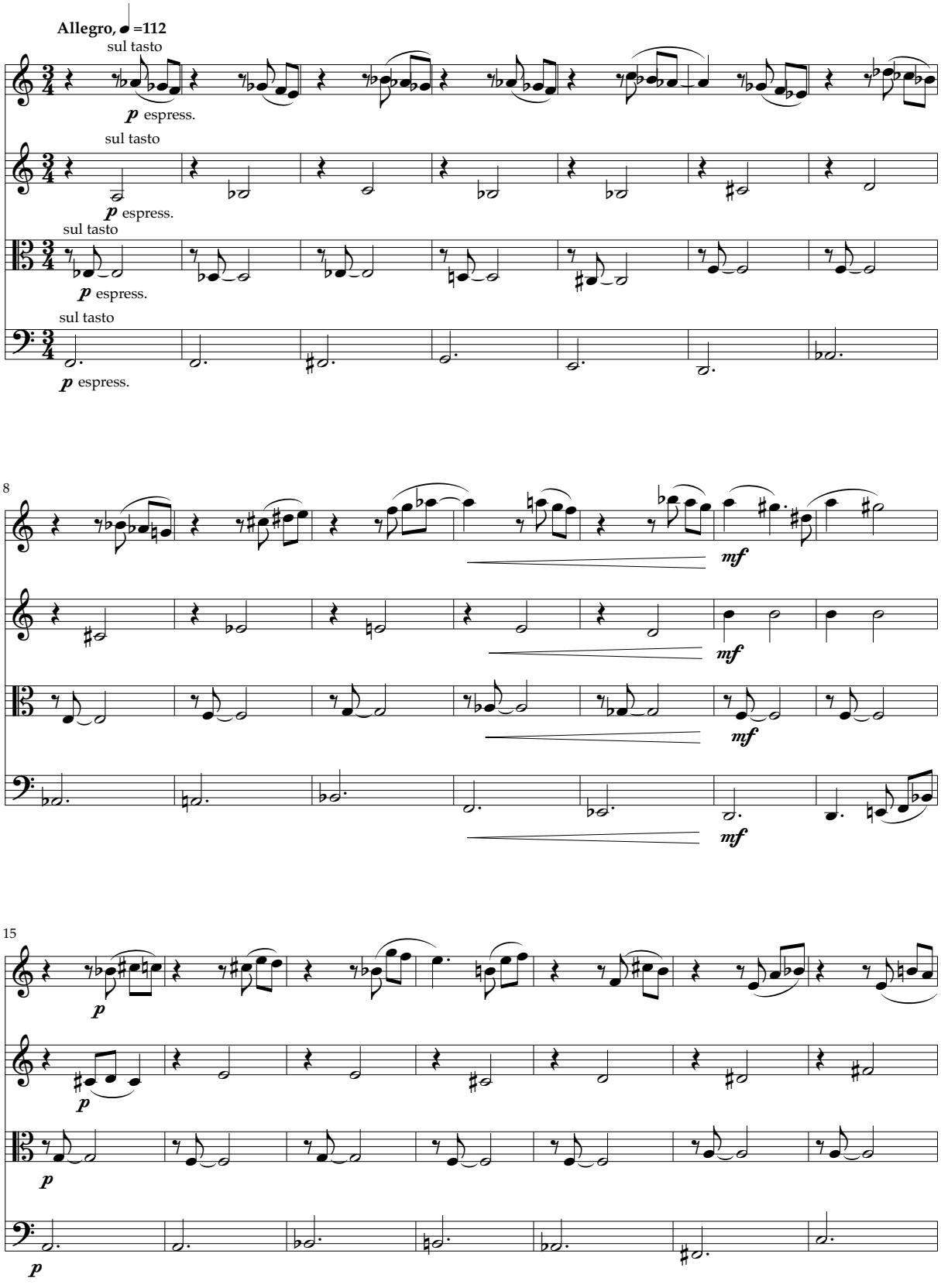

56
f
f
f
f
sul tasto
mp
sul tasto
mp
sul tasto
mp
sul tasto
mp

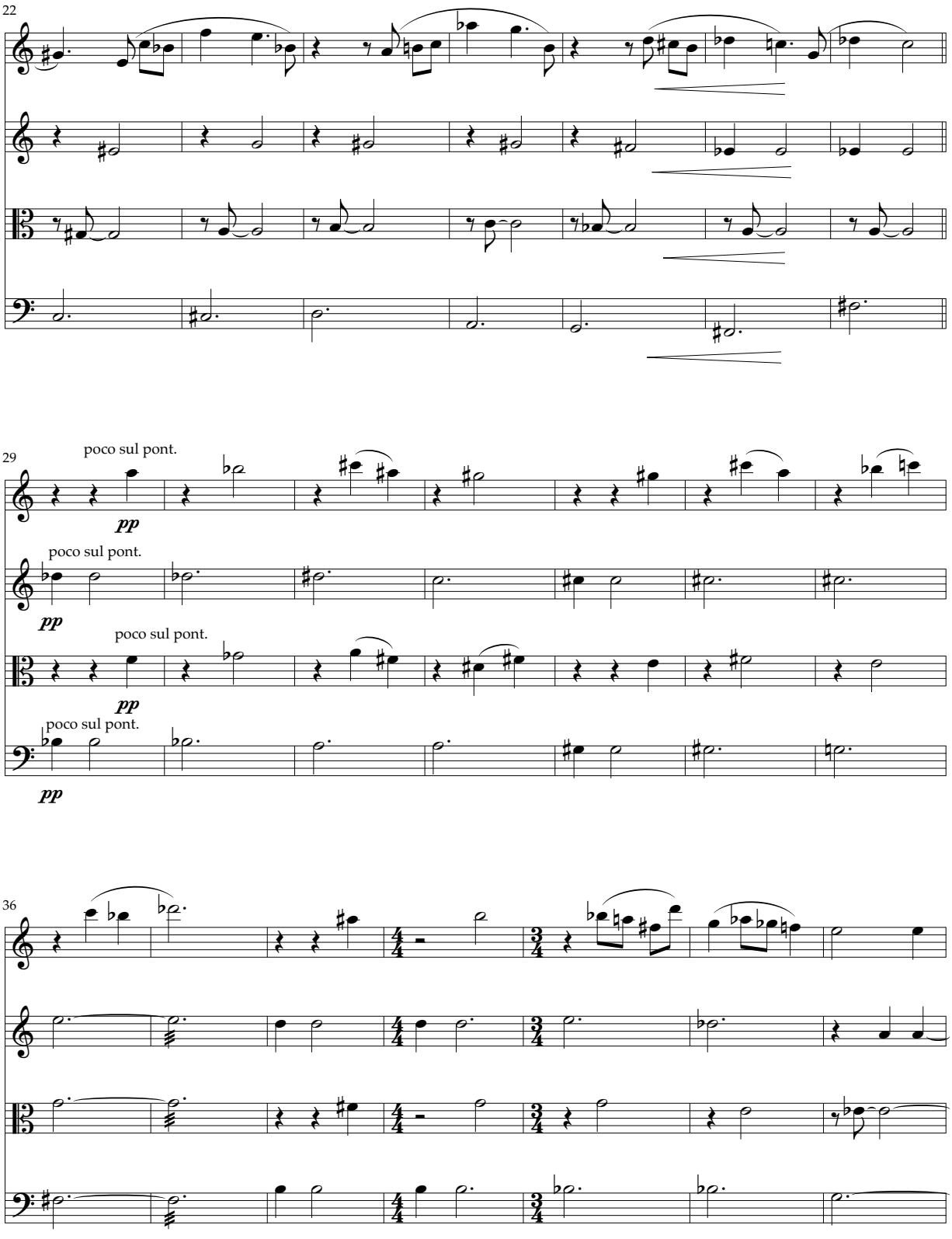

62
mf
mf
mf
mf

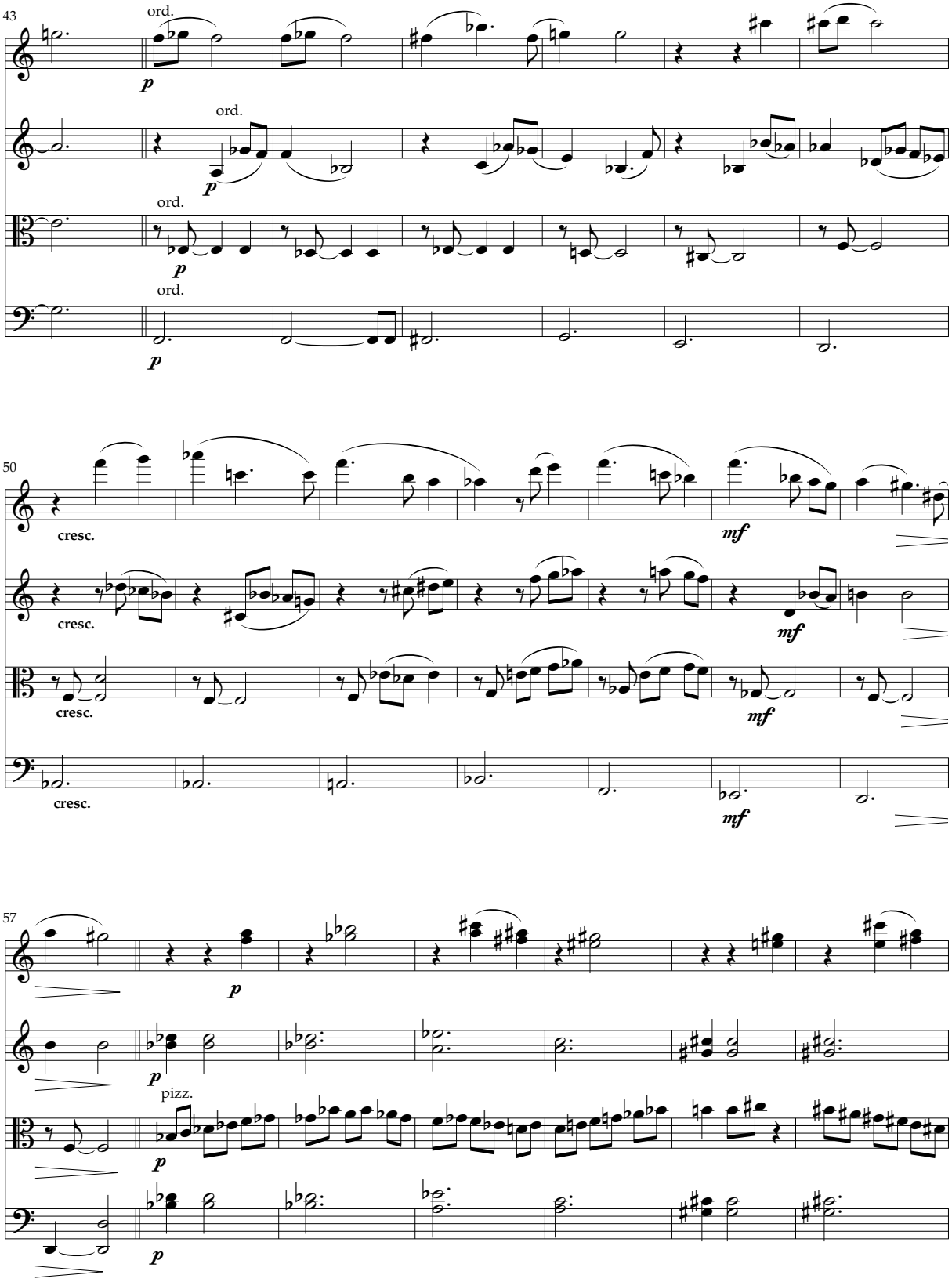

69
76
84

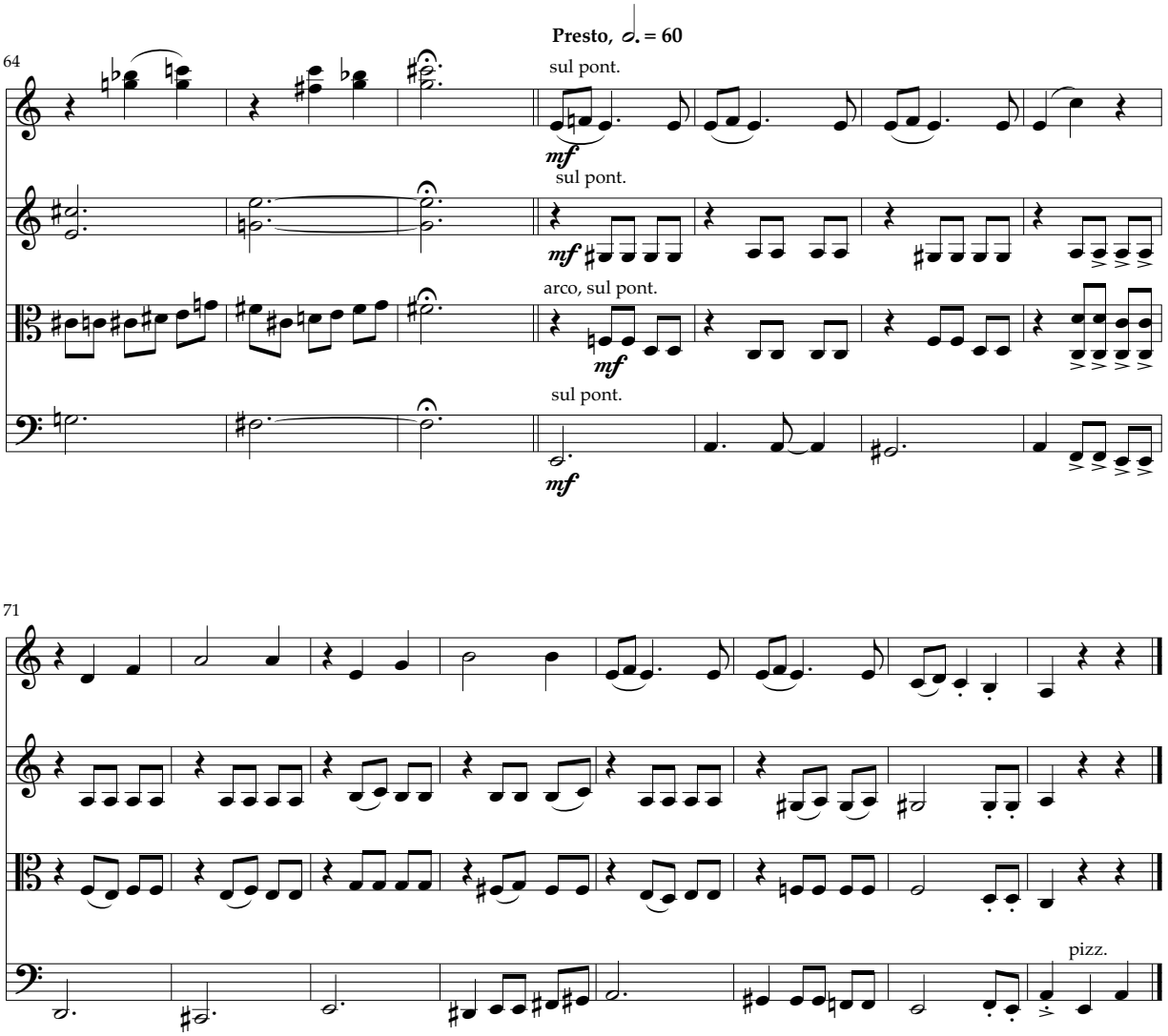

92
ord.
p
cresc.
ord.
p
cresc.
ord.
p
cresc.
ord.
p
cresc.
99
mf
mf
mf
mf

~4~

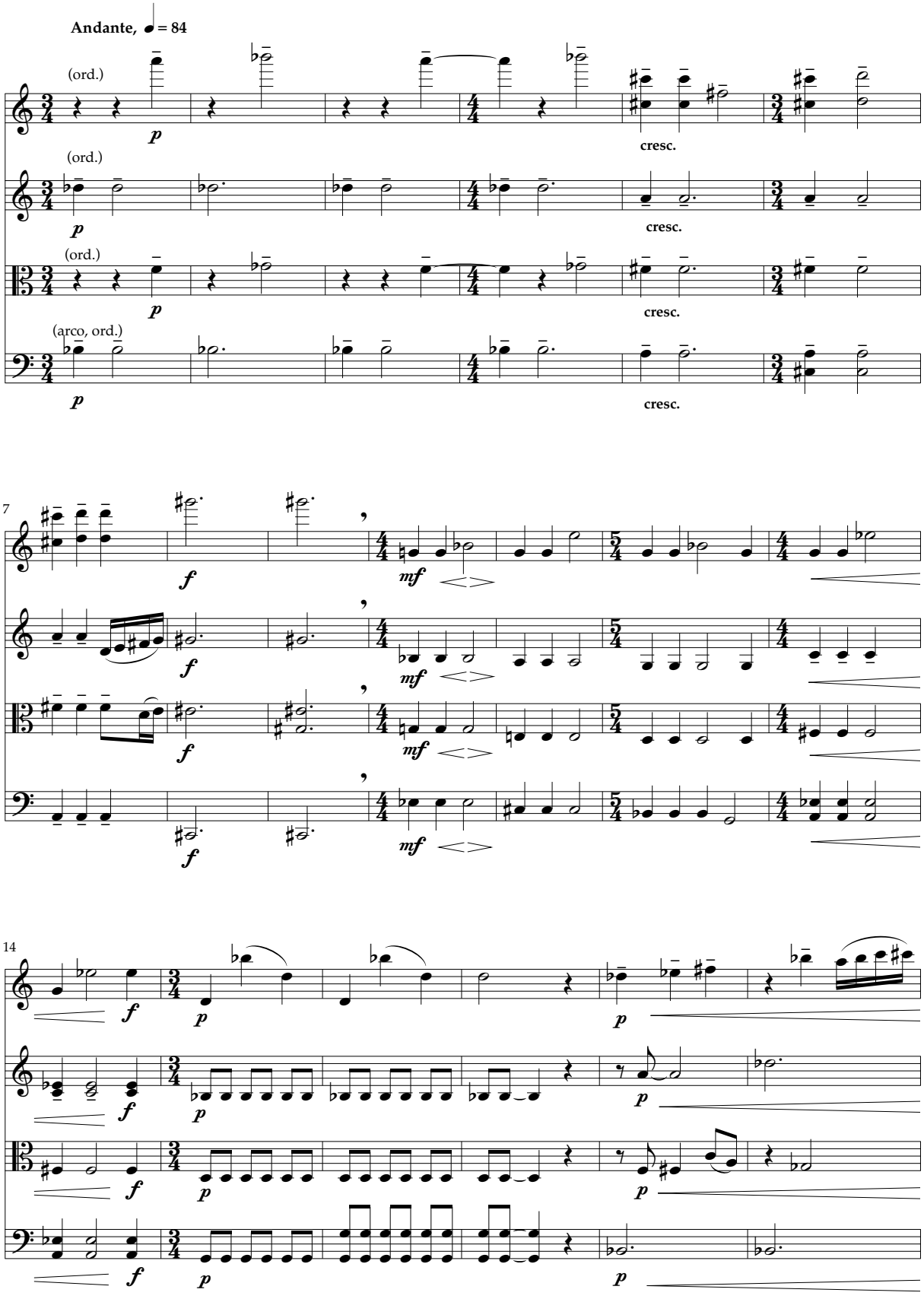

Allegro, =112
sul tasto
p espress.
sul tasto
p espress.
sul tasto
p espress.
sul tasto
p espress.
8
mf
mf
mf
mf
15
p
p
p
p

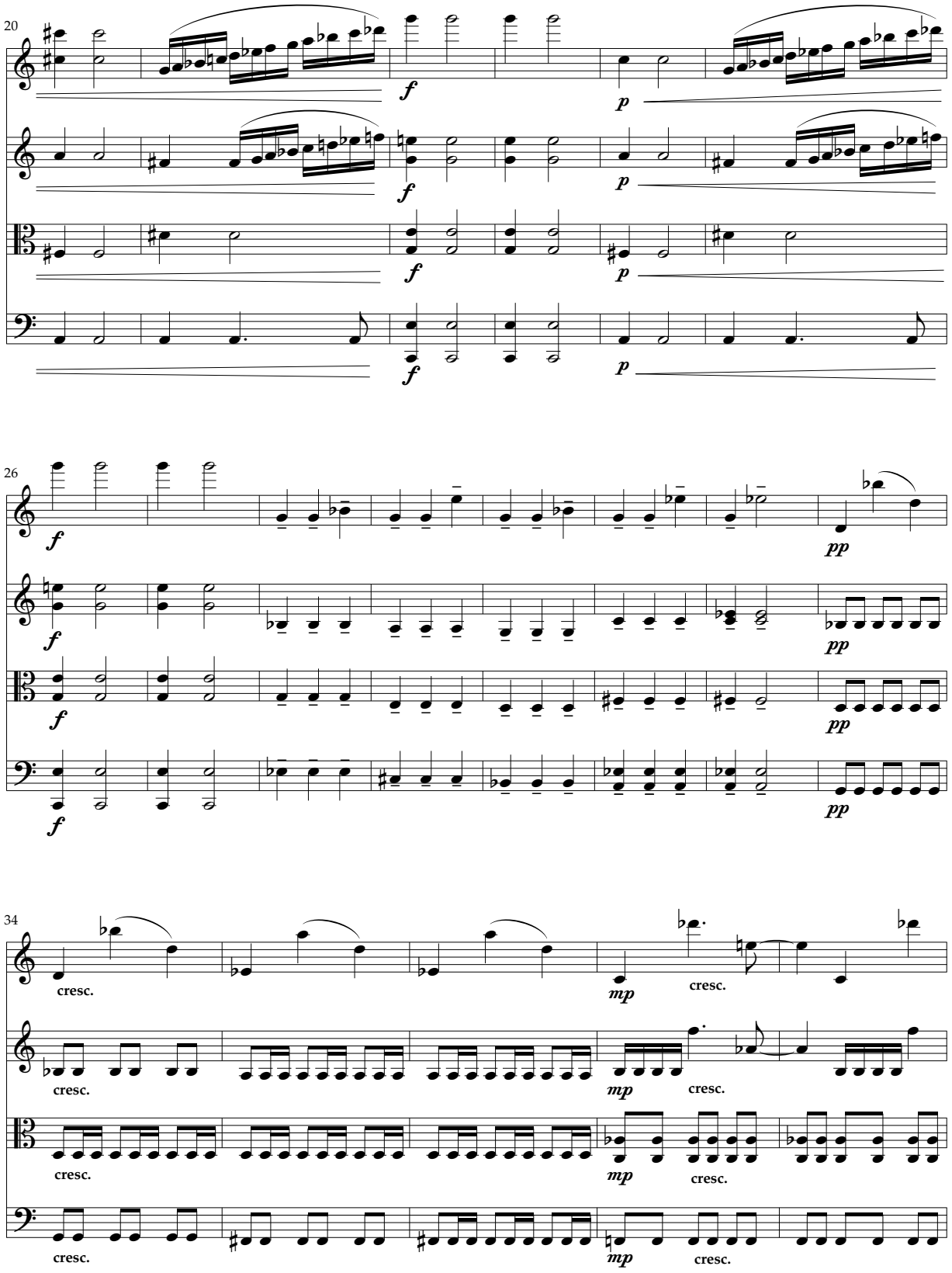

22
29
poco sul pont.
pp
poco sul pont.
pp
poco sul pont.
pp
poco sul pont.
pp
36

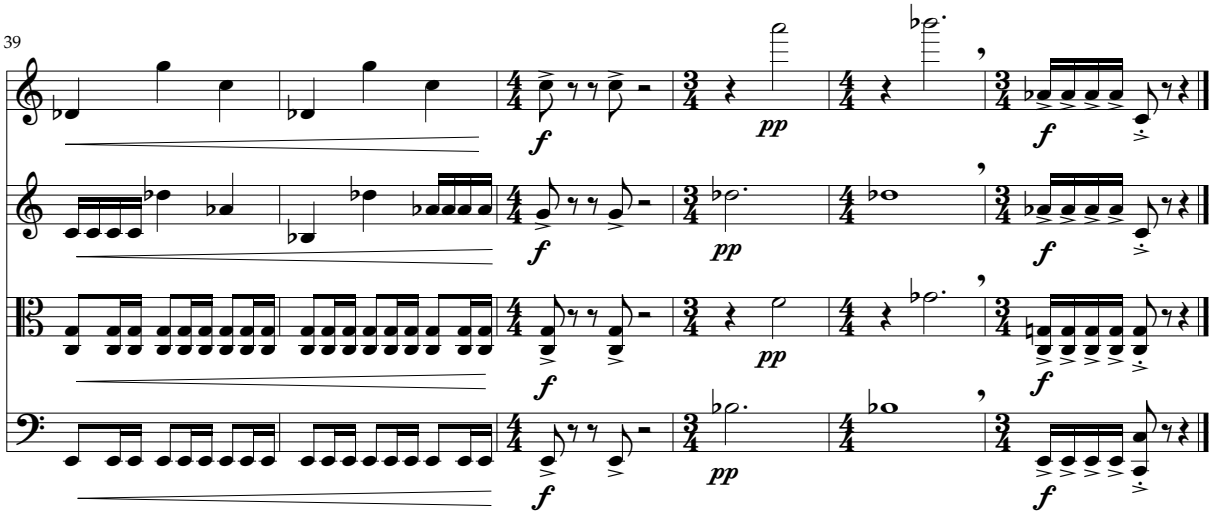

43
ord.
p
ord.
p
ord.
p
ord.
p
50
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
57
p
p
pizz.
p
p


Presto, 𝅗𝅥. = 60
64
sul pont.
mf
sul pont.
mf
arco, sul pont.
mf
sul pont.
mf
71
pizz.

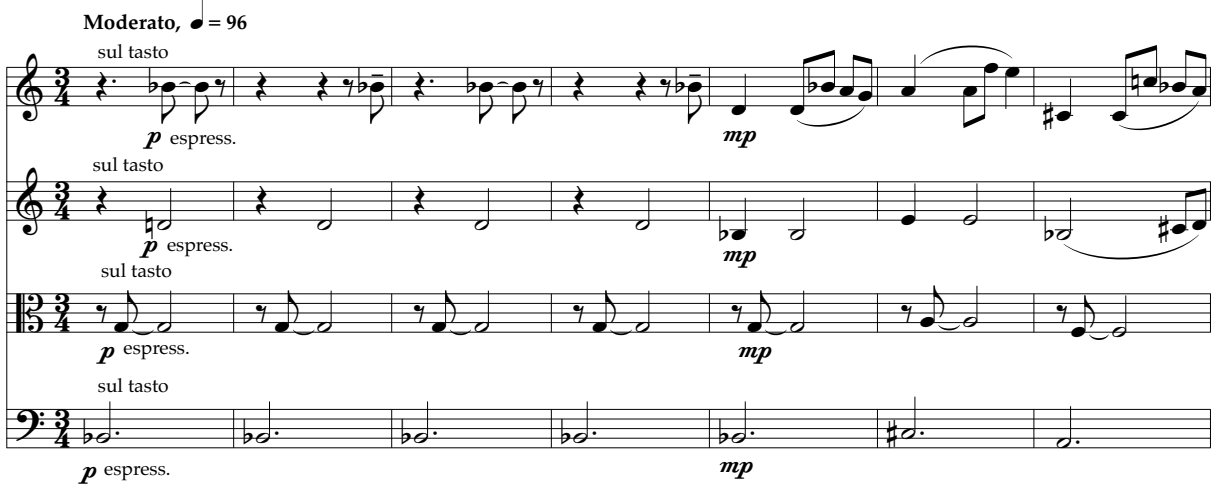
~5~

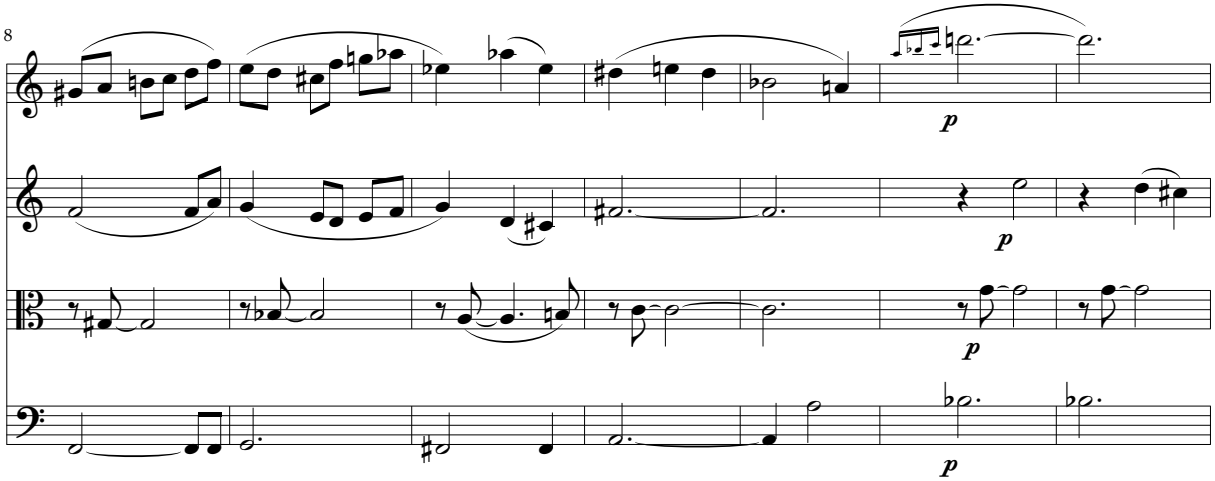


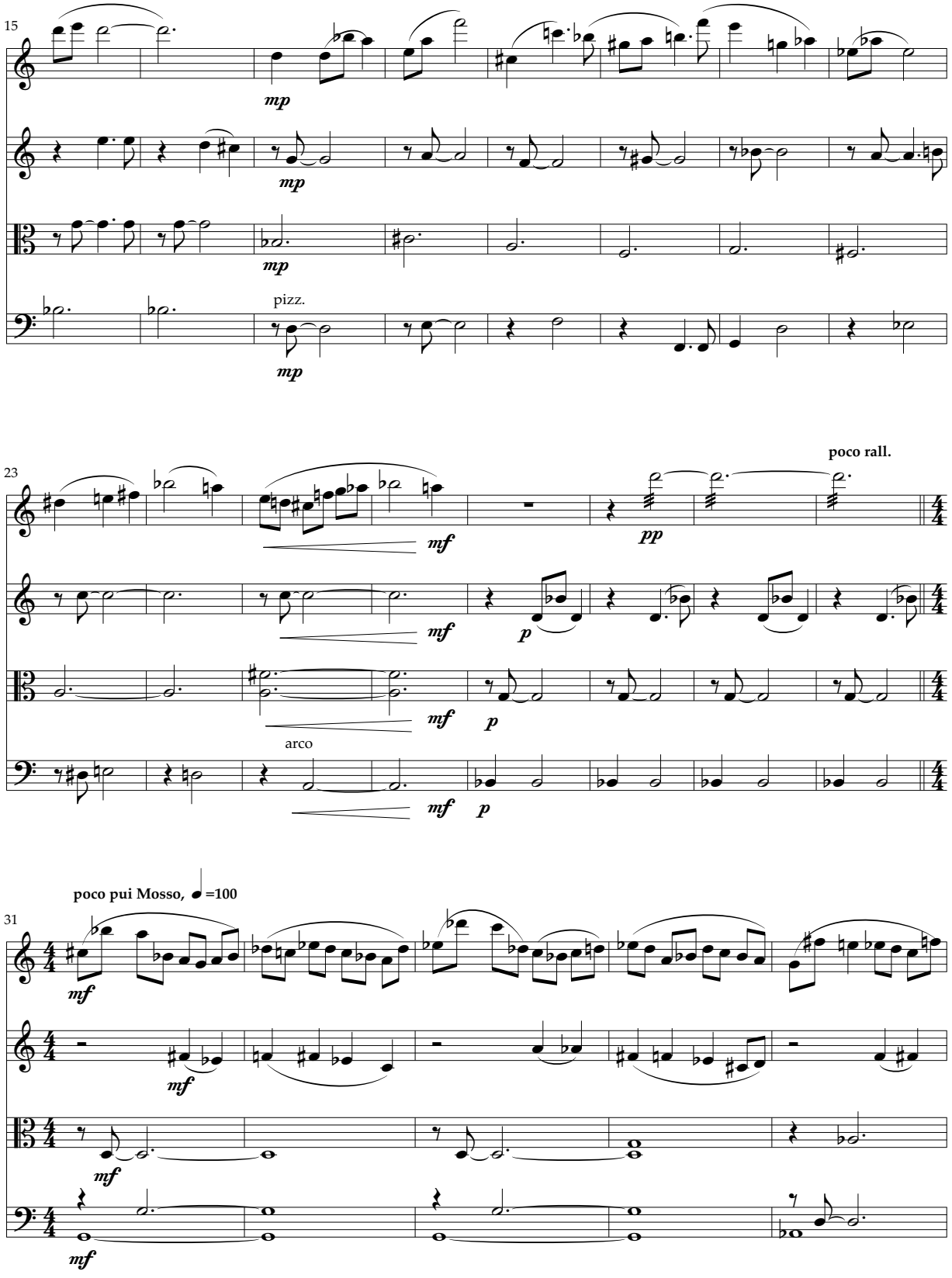

20
f
p
26
pp
34
cresc.
mp

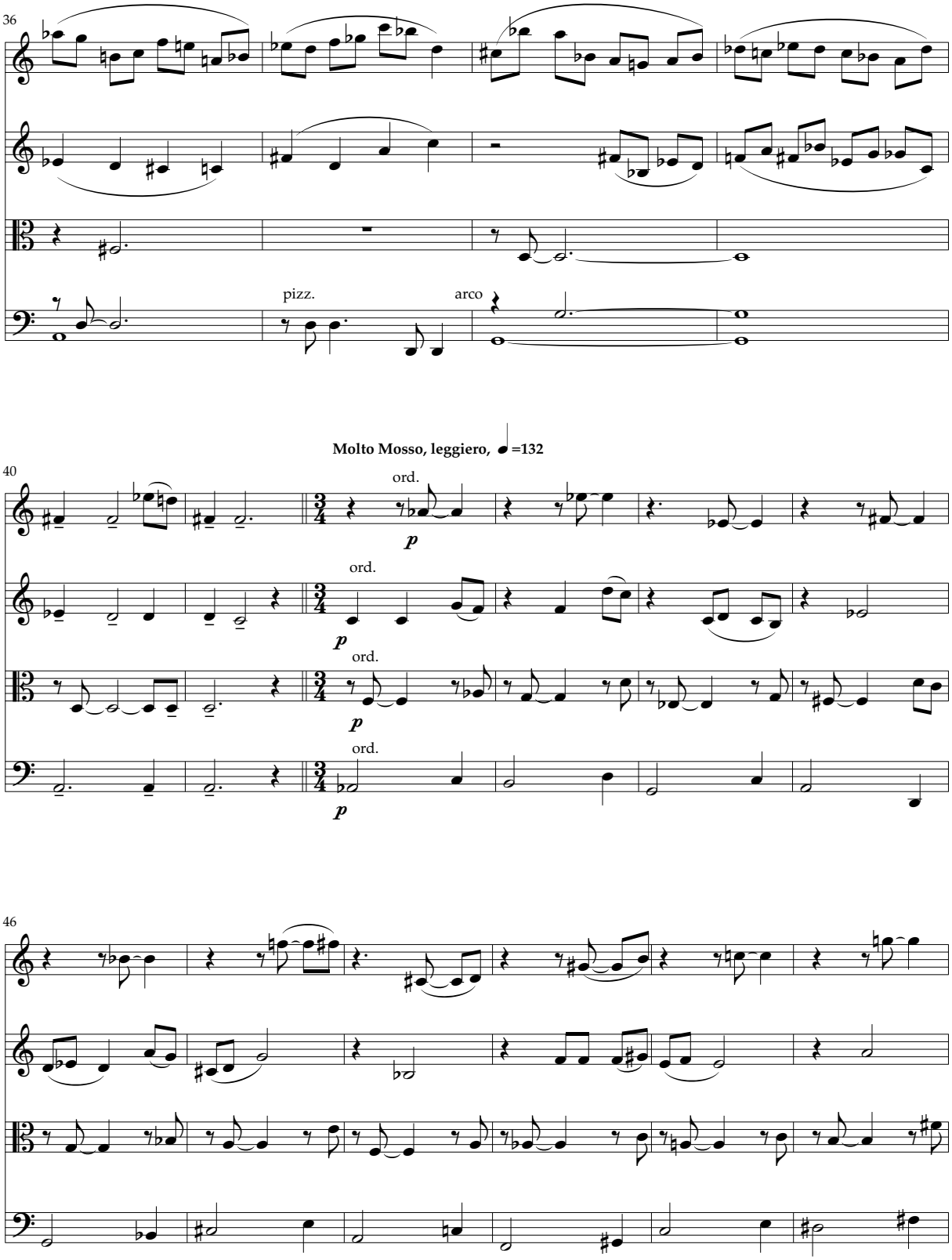


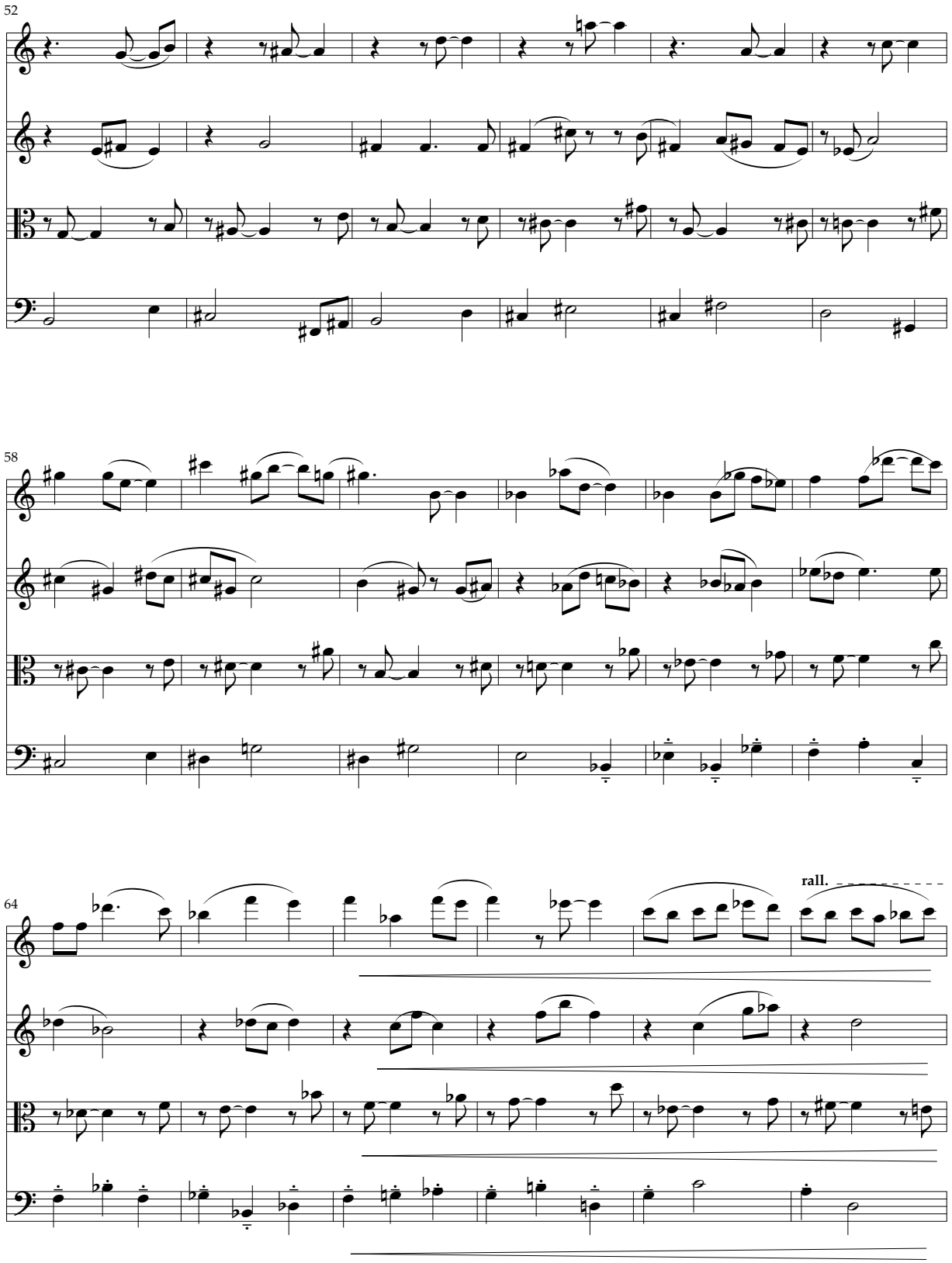
~6~

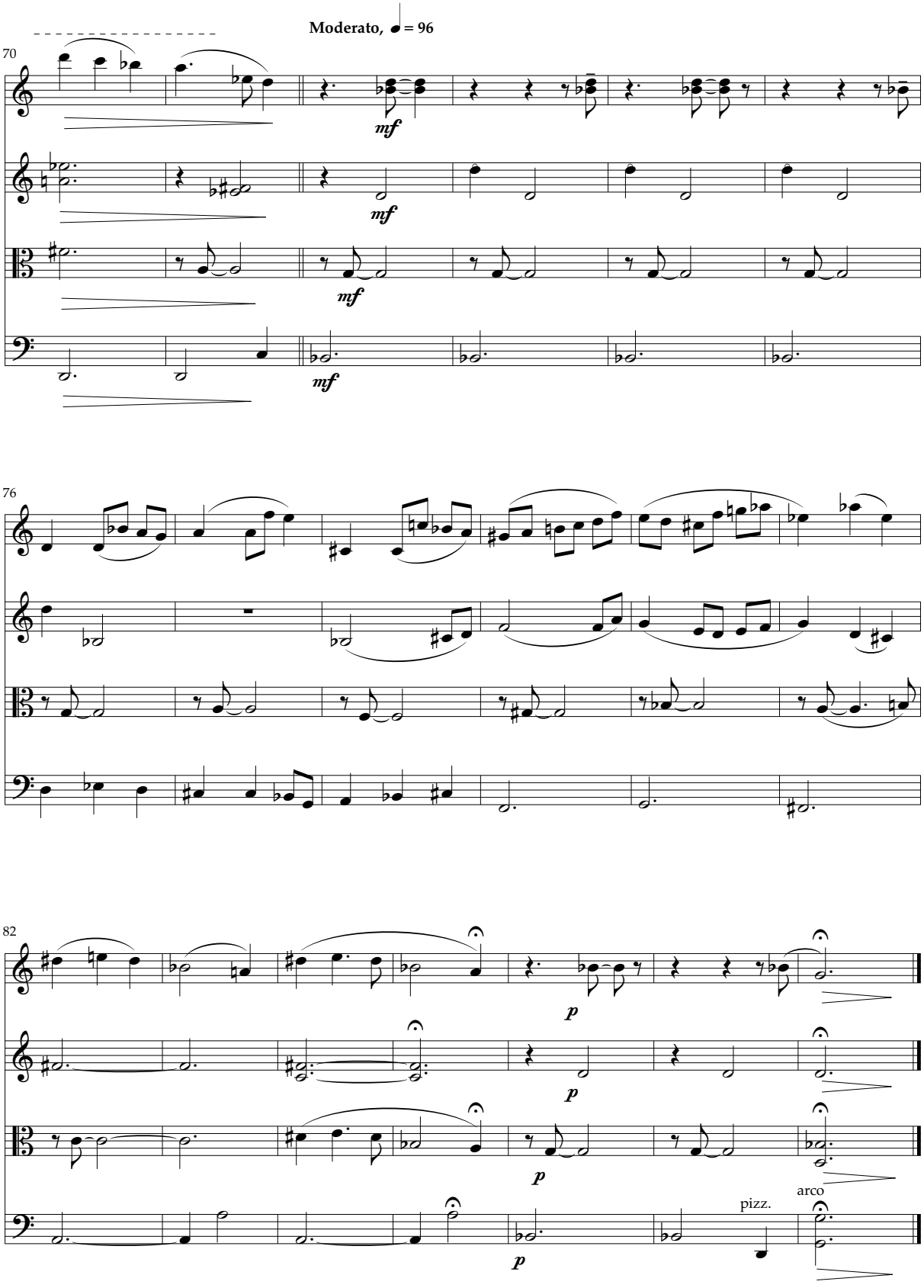





15
mp
mp
mp
pizz.
mp
23
poco rall.
mf
pp
mf
p
mf
p
arco
mf
p
poco pui Mosso, ♩=100
31
mf
mf
mf
mf


36
pizz.
arco
Molto Mosso, leggiero, ♩=132
40
ord.
p
46


52
58
64
rall.


Moderato, ♩ = 96
70
mf
mf
mf
mf
76
82
p
p
p
p
pizz.
arco

Irish Songs

This work was composed in 2004 for soprano Emma Horwood and the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year. It has received several performances since that time and will receive a studio recording shortly. A recording of the premiere performance is on the accompanying CD.

Commentary

This set of songs would make a useful comparison to the orchestral set *to be sung under open sky*, which is looked at in the main volume of this submission. Where the latter uses some common material in the songs themselves, and three closely related interludes to bind the work together, this set does neither. The elements that bind these, however loosely, into a set are: their subject matter, all being love songs from poems by Irish poets; and their settings all being for voice and string quartet all being in a folk influenced tonal language. Tenuous grounds for four songs to be called a well bound set, one might think. There is no doubt, however, that they do work as a set, and very well. This is testament to the power of word settings, and to the phenomenal structural strength given by the use of poetry.

Irish Songs

for soprano & string quartet

for Anna

music by Quentin Grant

to poetry by
Lionel Johnson, W.B.Yeats,
Louis Macniece & Morfyd O'Brion

Irish Songs

for soprano & string quartet

for Anna

music by Quentin Grant

2004

to poetry by
Lionel Johnson, W.B.Yeats,
Louis Macniece & Morfyd O'Brion

Notes

The songs are to be performed *sentimentable.*

All dynamics are equal: that is: a forte of a pizzicato line should be of equal dynamic to a forte of the bowed line.

Vocalises can be sung to syllables of the singer's choice: suggestions are given (such as *ah, da* etc).

Duration c. 12 min.

To Morfydd - *Lionel Johnson*

A voice on the winds,
A voice on the waters,
Wanders and cries:
O! what are the winds?
And what are the waters?
Mine are your eyes.

Western the winds are,
And western the waters,
Where the light lies:
O! what are the winds?
And what are the waters?
Mine are your eyes.

Cold, cold grow the winds,
And dark grow the waters,
Where the sun dies:
O! what are the winds?
And what are the waters?
Mine are your eyes.

And down the night winds,
And down the night waters,
The music flies:
O! what are the winds?
And what are the waters?
Cold be the winds,
And wild be the waters,
So mine be your eyes.

For Anne Gregory - *W. B. Yeats*

Never shall a young man,
Thrown into despair
By those great honey coloured
Ramparts at your ear,
Love you for yourself alone
And not your yellow hair.

But I can get a hair dye
And set such colour there,
Brown, or black, or carrot,
That young men in despair
May love me for myself alone
And not my yellow hair.

I heard an old religious man
But yester night declare
That he had found a text to prove
That only God, my dear
Could love you for yourself alone
And not your yellow hair.

The sunlight on the garden - *Louis MacNeice*

The sunlight on the garden
Hardens and grows cold,
We cannot cage the minute
Within its nets of gold,
When all is told
We cannot beg for pardon.

Our freedom as free lances
Advances towards its end;
The earth compels, upon it
Sonnets and birds descend;
And soon, my friend,
We shall have no time for dances.

The sky was good for flying,
Defying the church bells
And every iron
Siren and what it tells:
The earth compels,
We are dying, Egypt, dying.

And not expecting pardon,
Hardened in heart anew
But glad to have sat under
Thunder and rain with you,
And grateful too
For sunlight on the garden.

When first I saw your face - *Morfyd O'Brion*

When first I saw your face
You'd just turned seventeen,
And your smile was as clear as the morn,
Your green eyes, to me,
Were as truthful as the sea,
And your touch as gentle as the breeze.

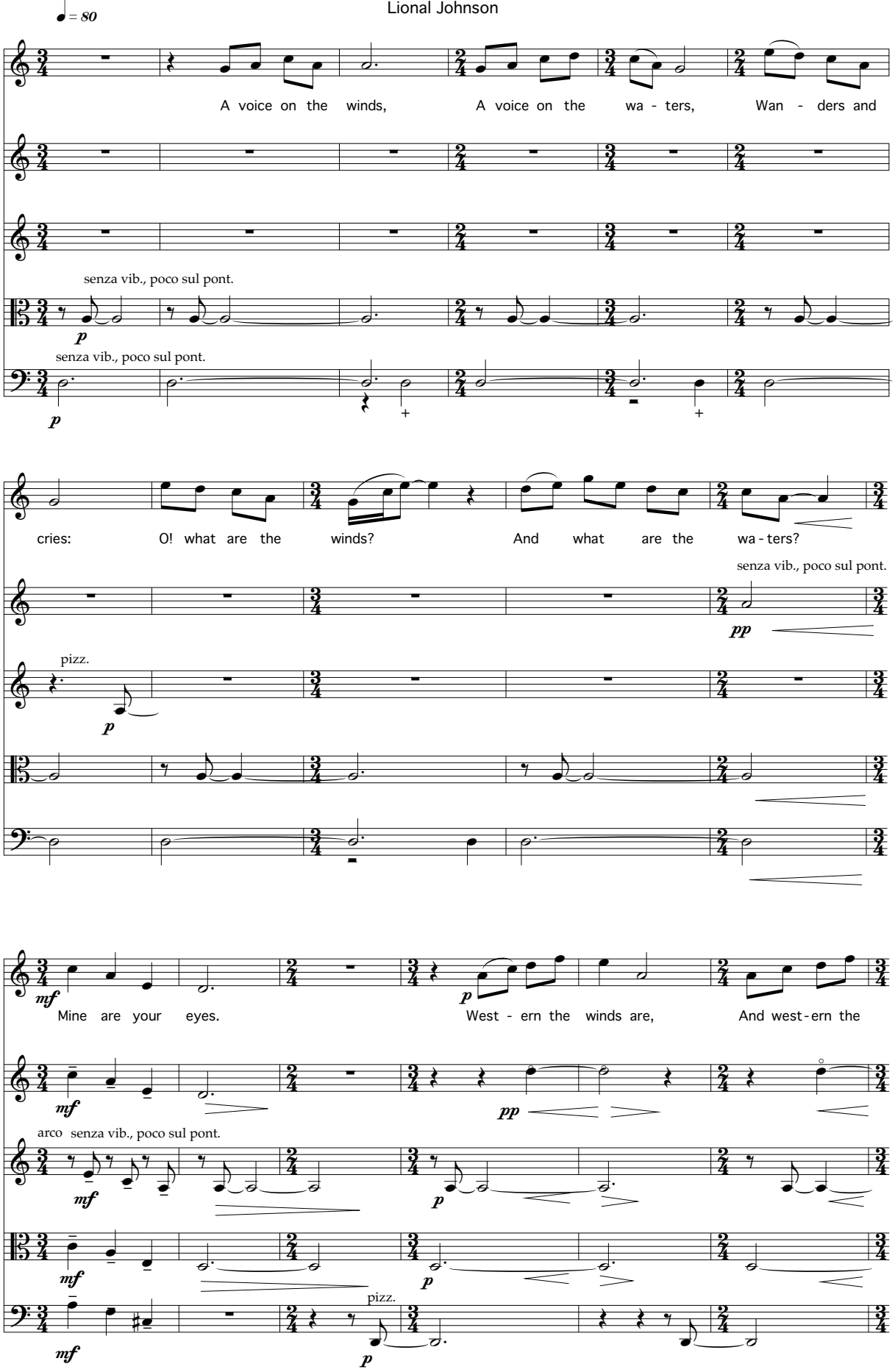
Birds be singin' for you,
Flowers be shinin' for you,
Birds be singin' for you.

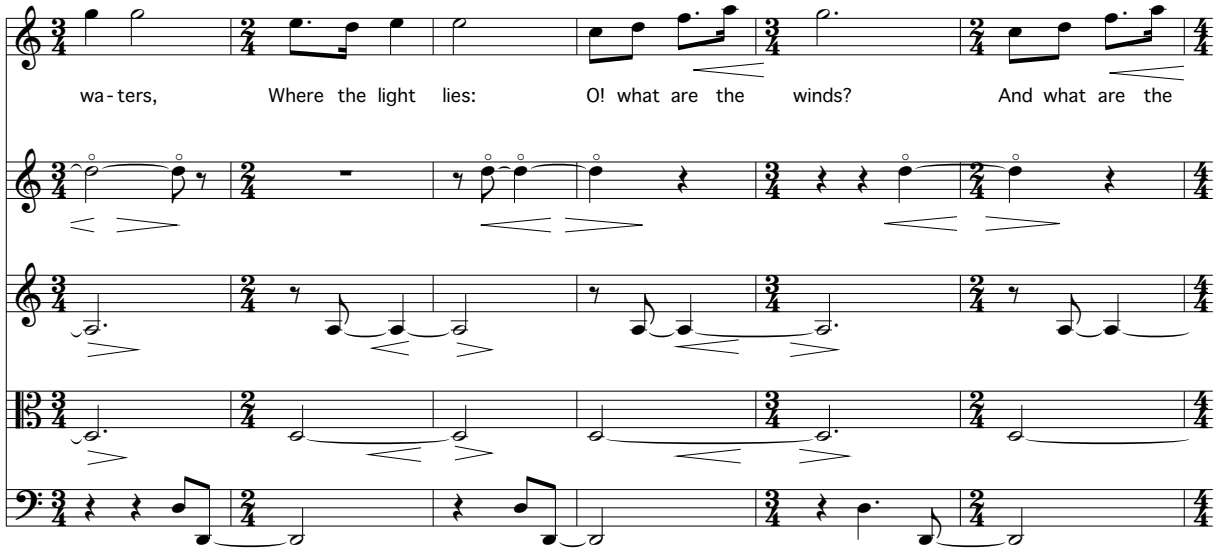
Feelin' happy, feelin' sad,
T'weren't sure if you'd be glad,
As I rode through the heat to your door,
But your smile told me then,
As it does each day ag'in,
That your gentle, gentle feelin's were for me.

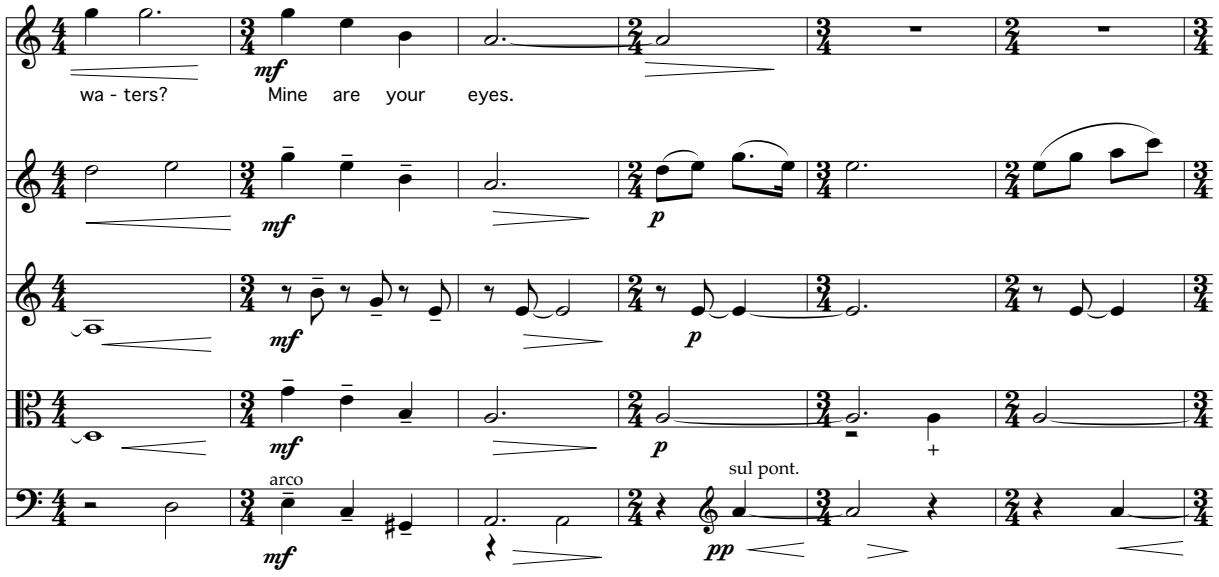
Now as the years 'a' gone by,
You've been to me as sky,
As the dear open blue up above,
My Annie I've been true,
A steadfast friend for you,
My kiss, my promise, my love.

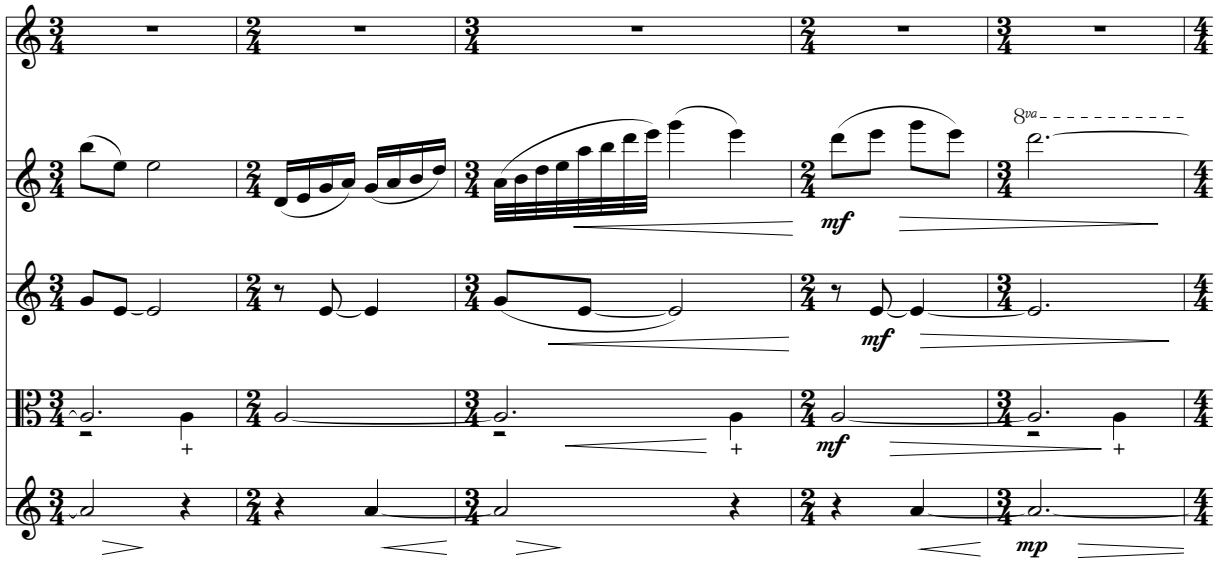
To Morfydd

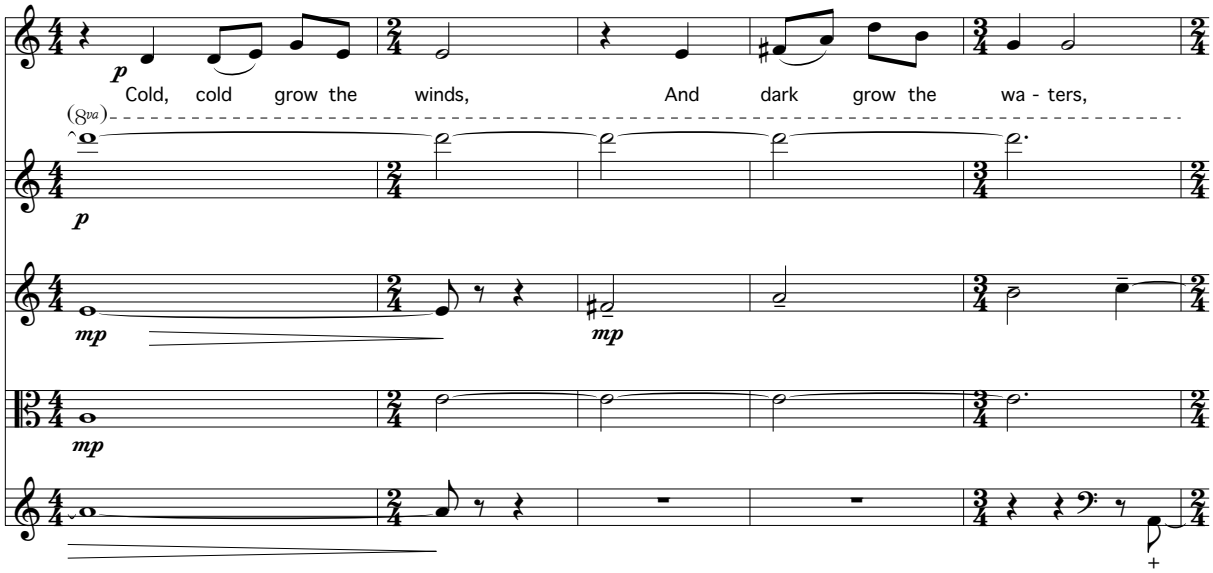
Lional Johnson

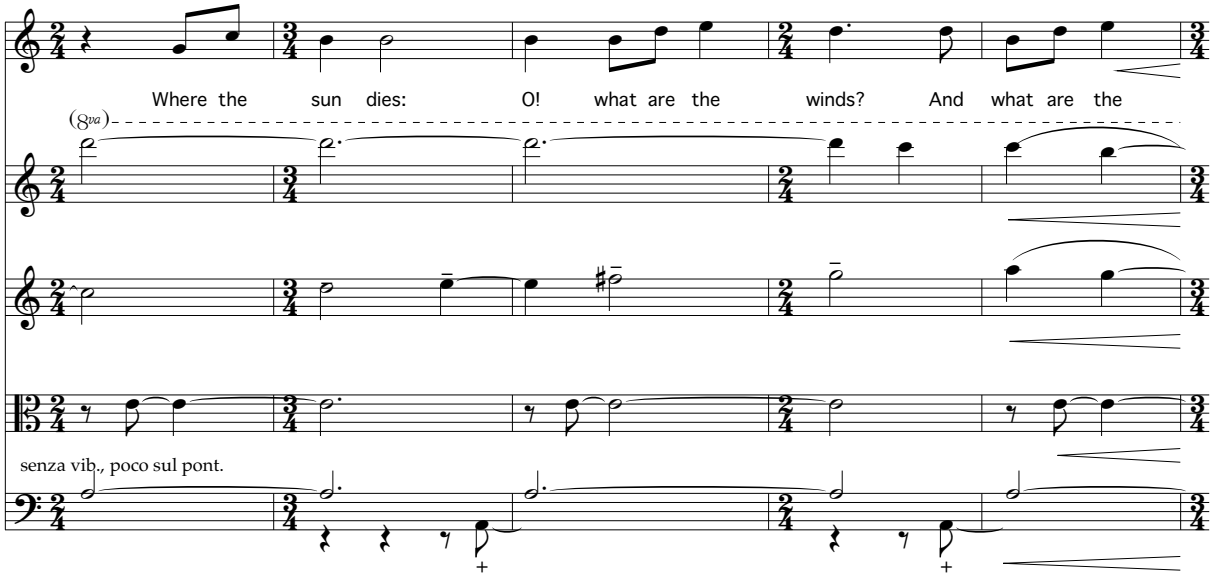


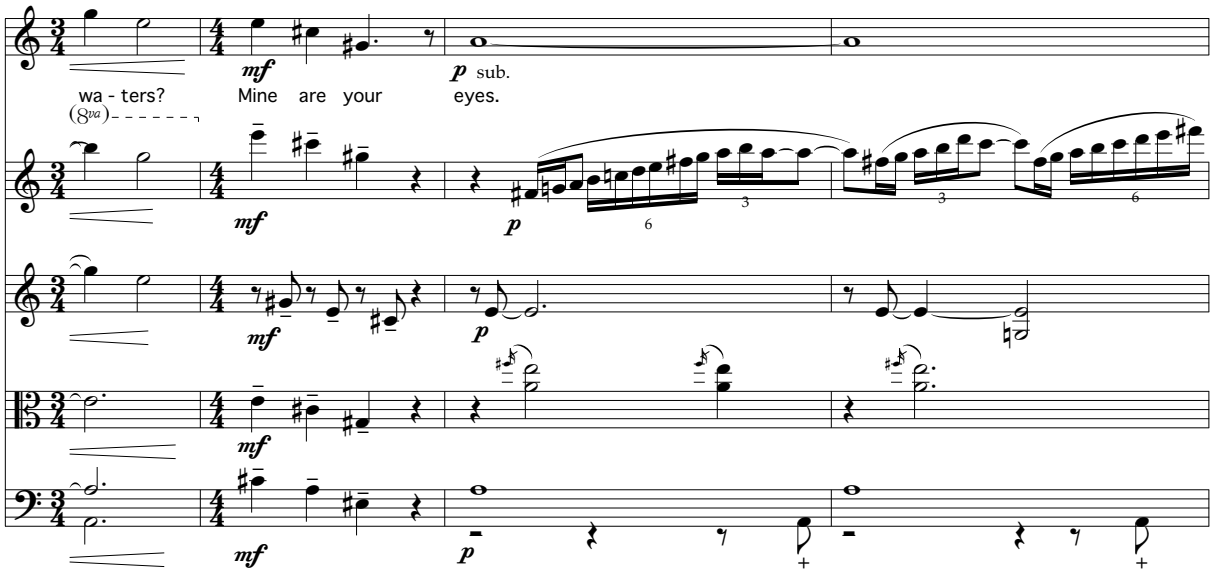

wa - ters,
Where the light lies:
O! what are the winds?
And what are the


wa - ters?
Mine are your eyes.
mf
p
arco
sul pont.
pp

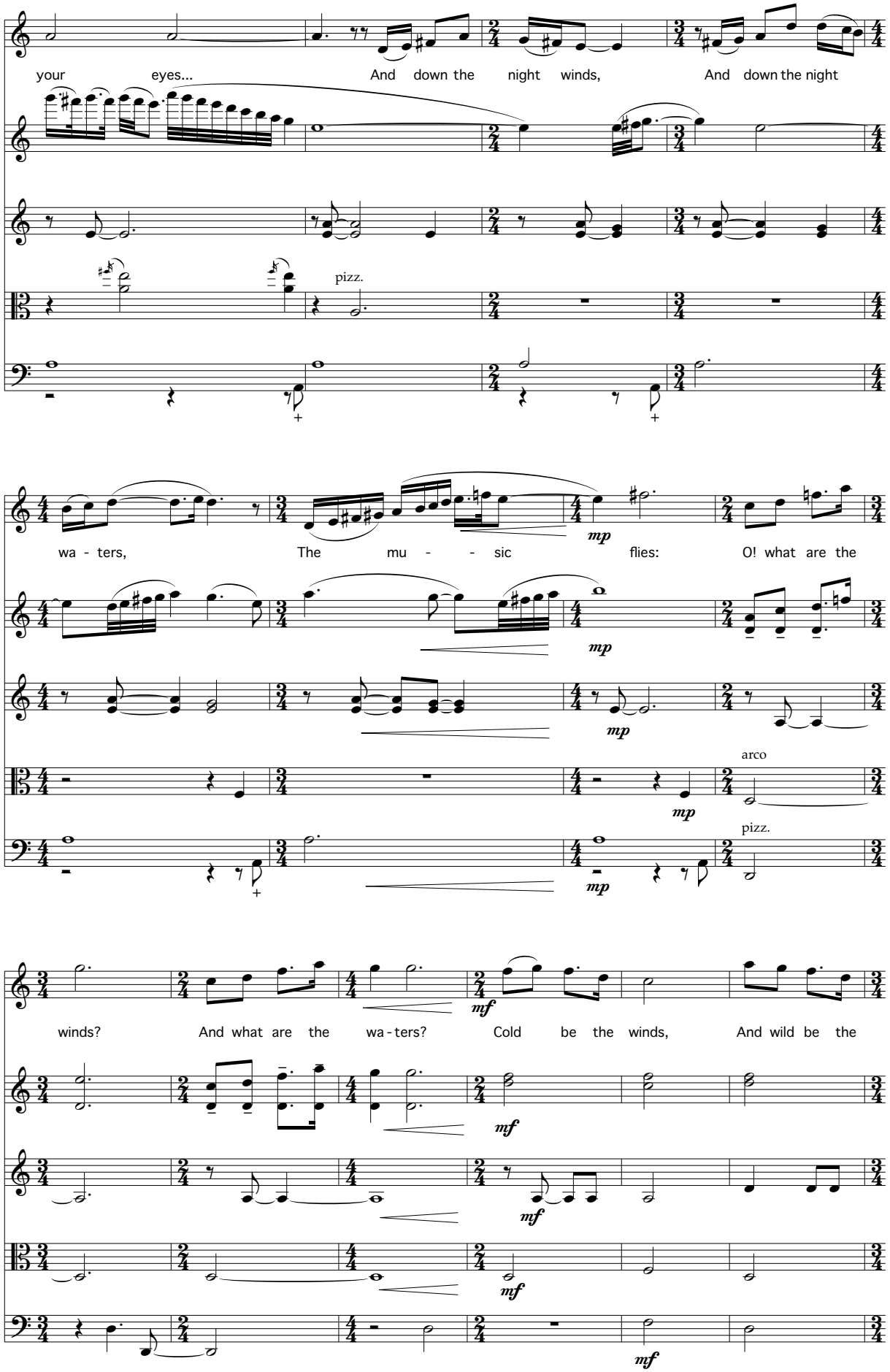

8va
mf
mp

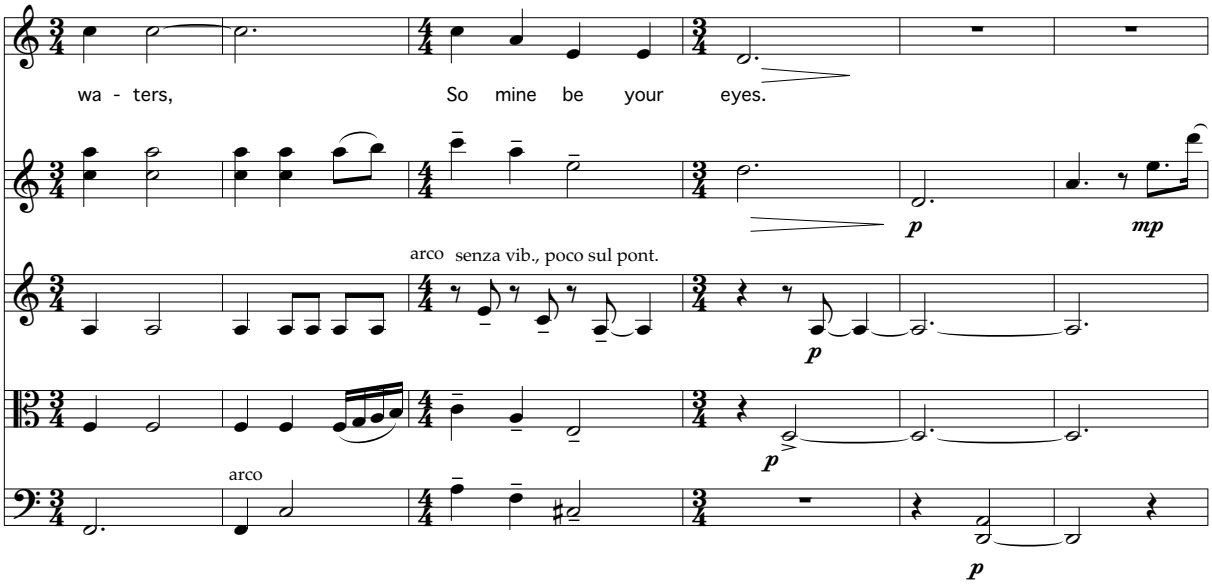

p
Cold, cold grow the winds, And dark grow the wa - ters,
(8va)
p
mp
mp
mp

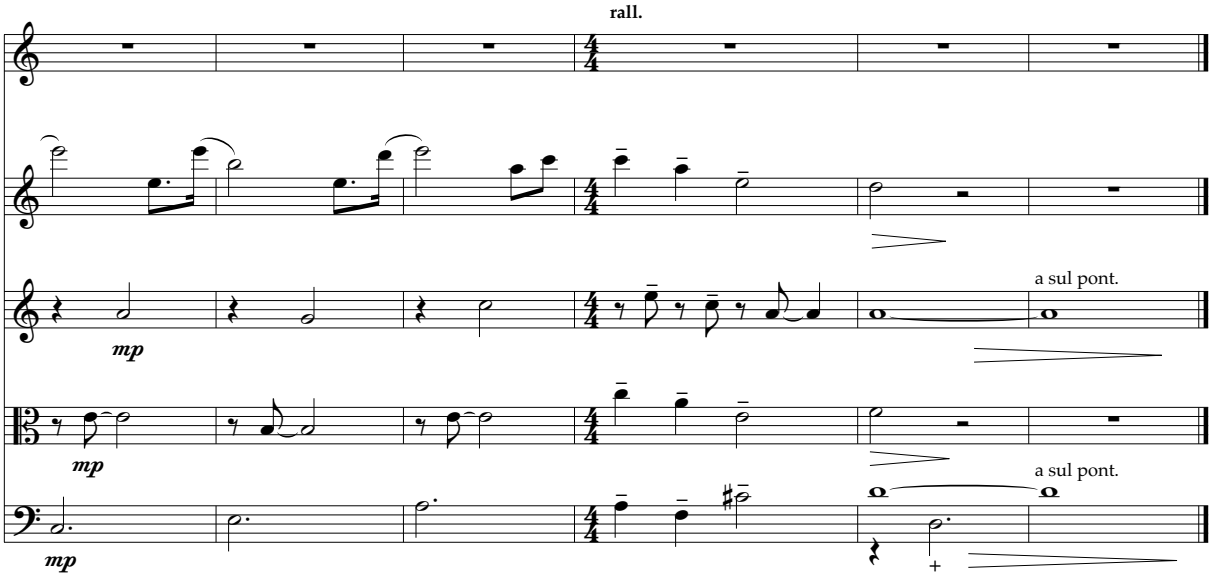

Where the sun dies: O! what are the winds? And what are the
(8va)
senza vib., poco sul pont.


mf
p sub.
wa - ters? Mine are your eyes.
(8va)
mf
p
mf
p
mf
p

page 3


your eyes... And down the night winds, And down the night
pizz.
wa - ters, The mu - - sic flies: O! what are the
mp
arco
pizz.
winds? And what are the wa - ters? Cold be the winds, And wild be the
mf

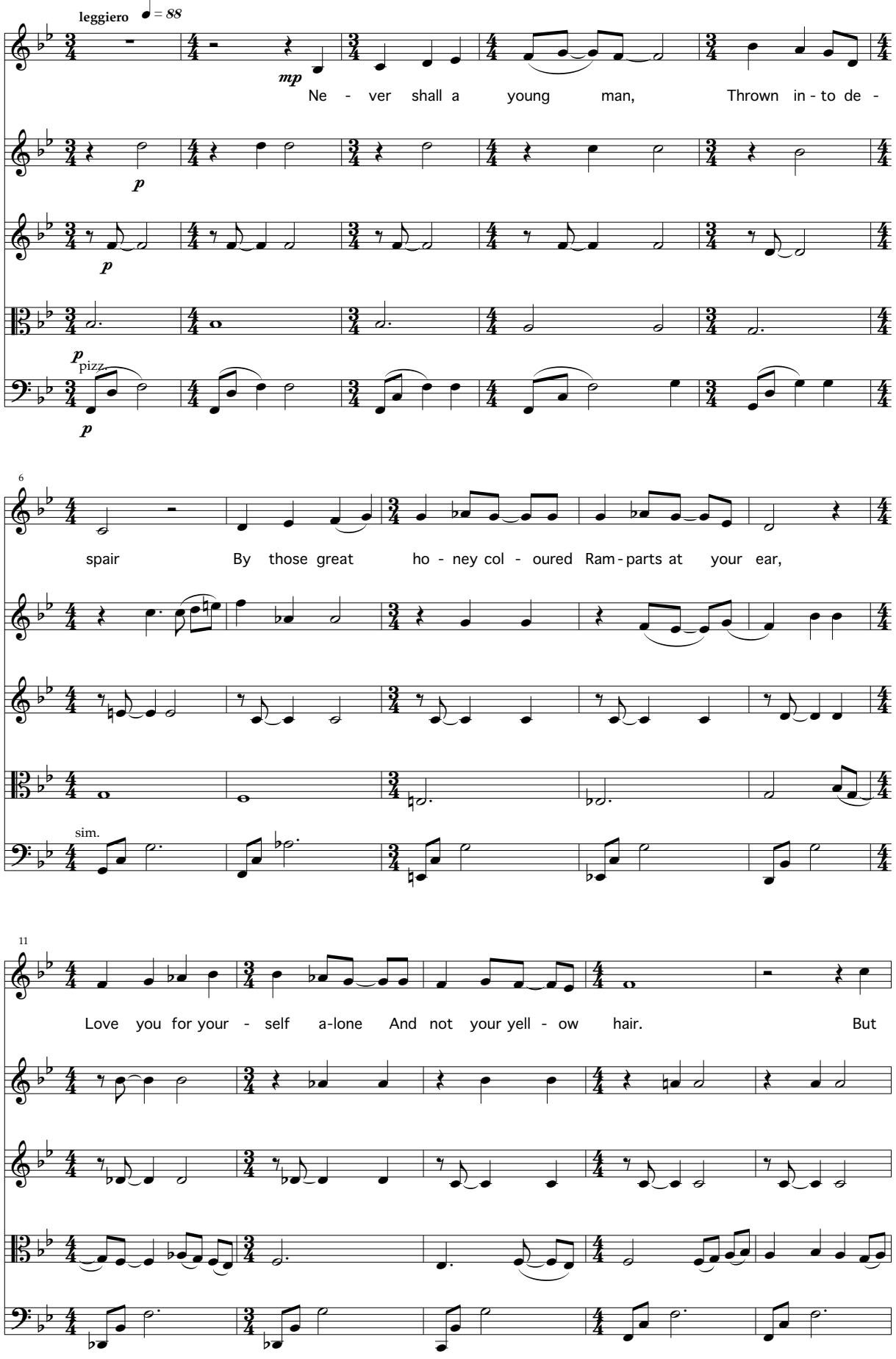

wa - ters,
So mine be your eyes.
arco
senza vib., poco sul pont.
arco

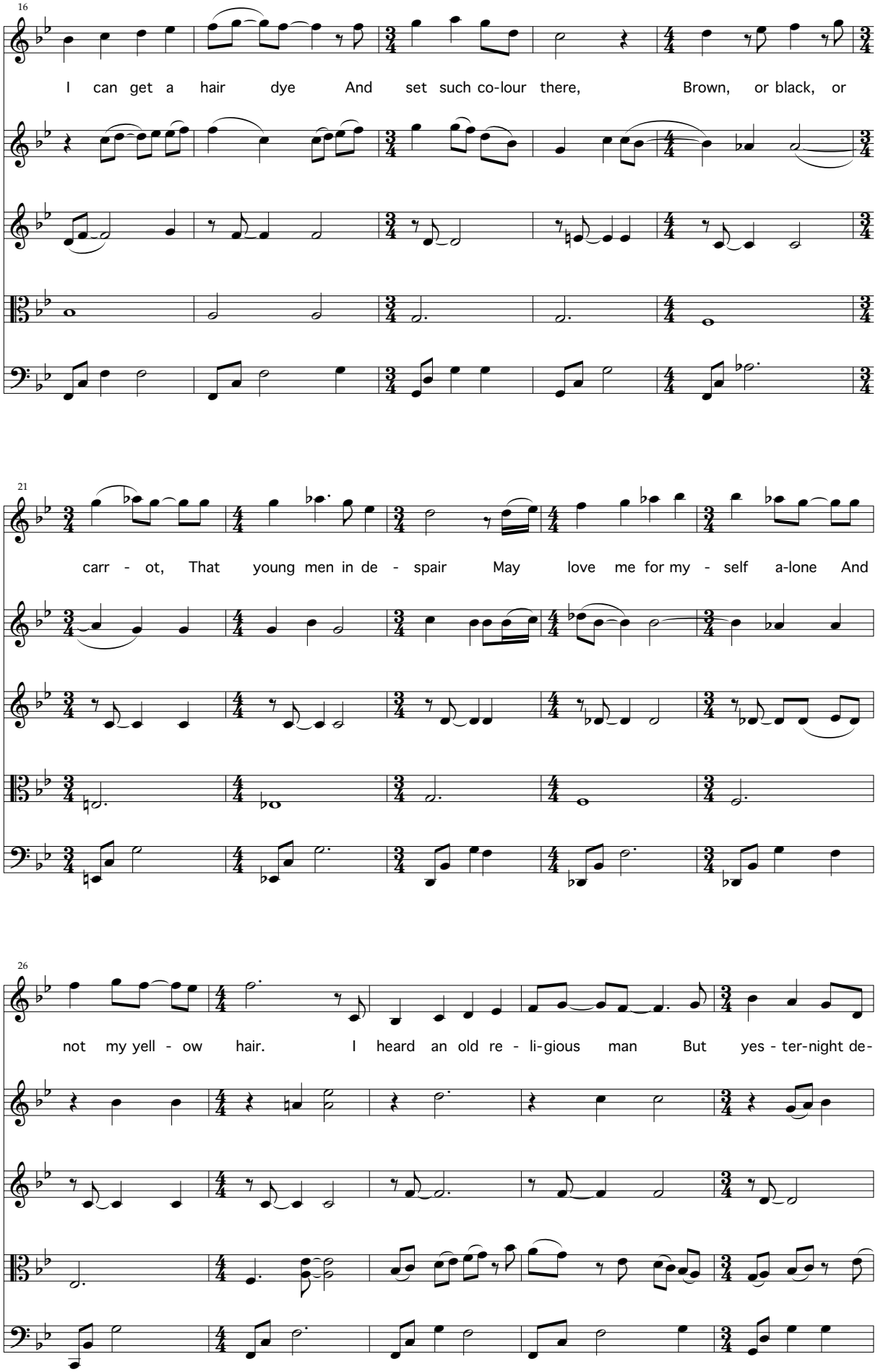

rall.
a sul pont.
a sul pont.

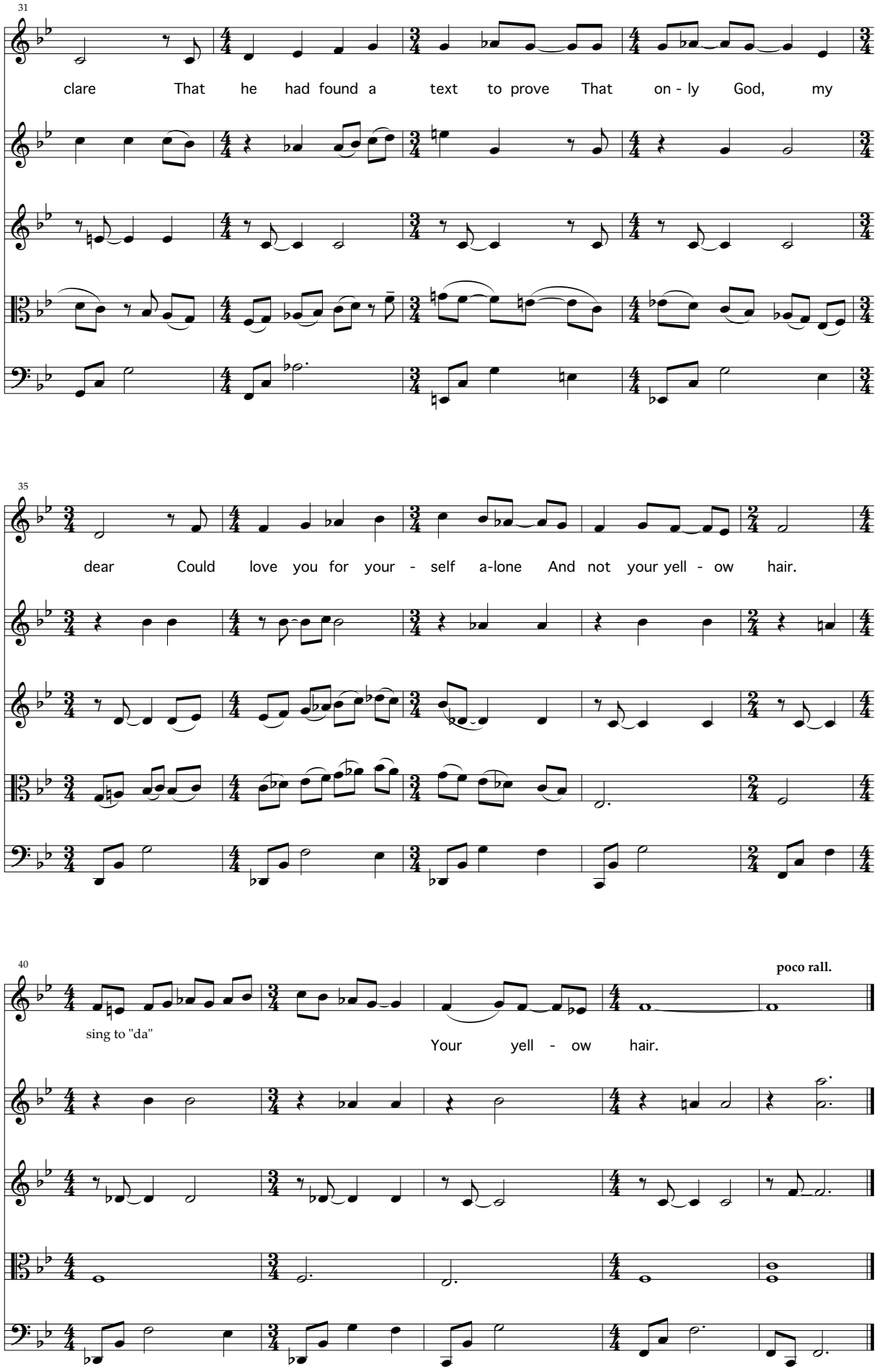
page 5

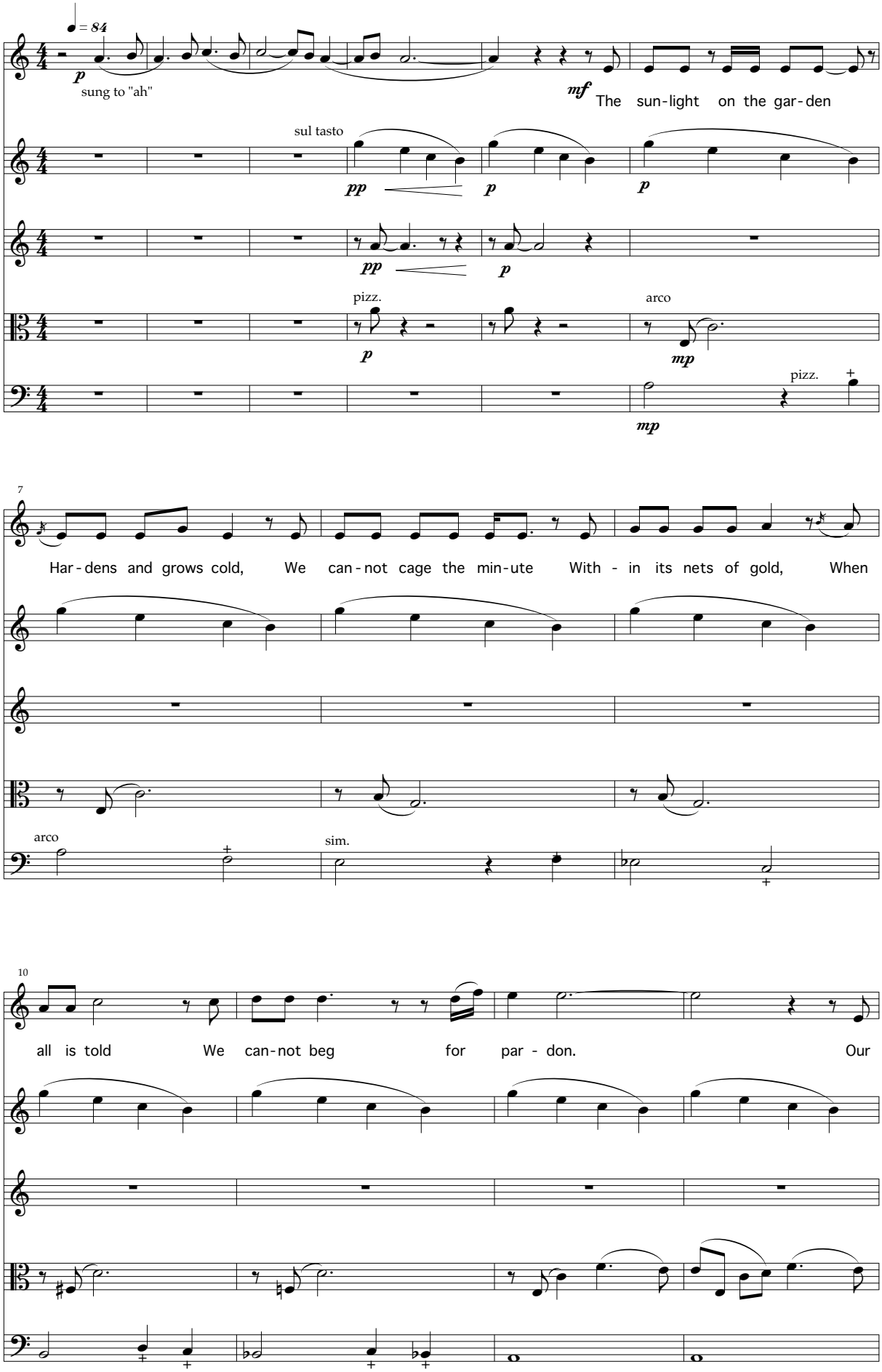
For Anne Gregory

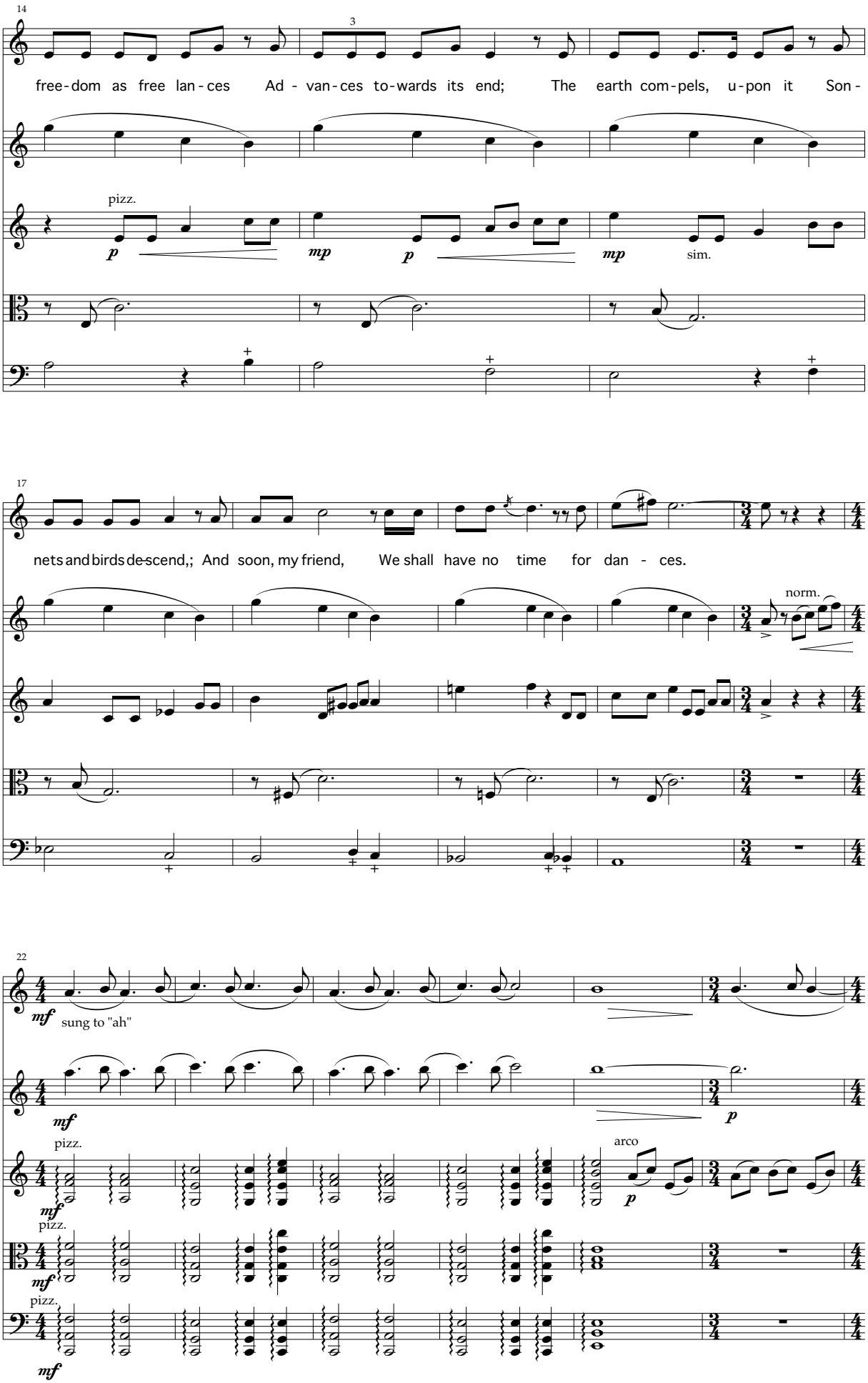
W. B. Yeats

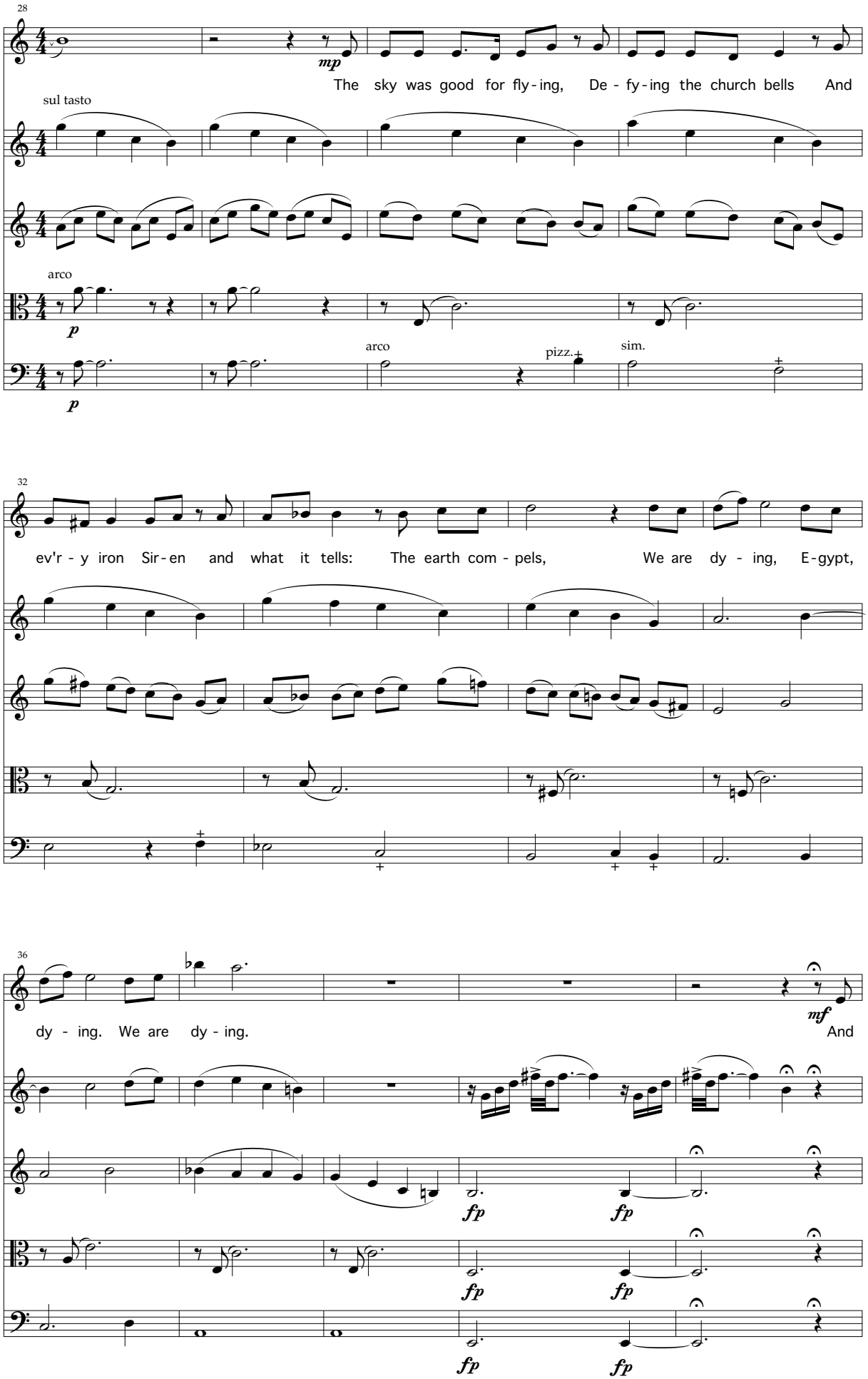


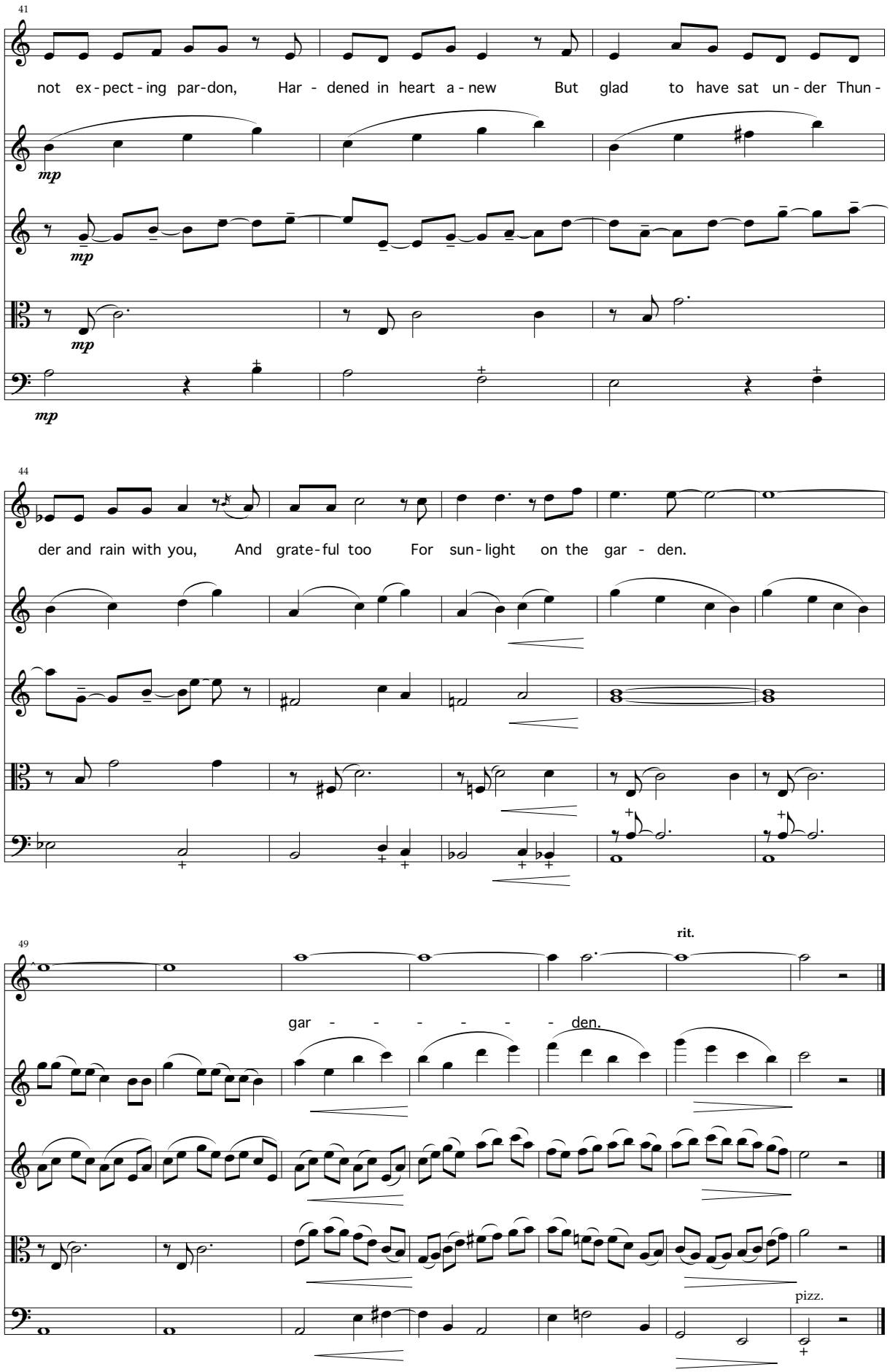

16
I can get a hair dye And set such co-lour there, Brown, or black, or
21
carr - ot, That young men in de - spair May love me for my - self a-lone And
26
not my yell - ow hair. I heard an old re - li-gious man But yes - ter-night de-


31
clare That he had found a text to prove That on - ly God, my
35
dear Could love you for your - self a-lone And not your yell - ow hair.
40
poco rall.
sing to "da"
Your yell - ow hair.


♩ = 84
p
sung to "ah"
mf
The sun-light on the gar-den
sul tasto
pp
p
p
pp
p
pizz.
p
arco
mp
pizz.
mp
7
Har-dens and grows cold, We can-not cage the min-ute With-in its nets of gold, When
arco
sim.
10
all is told We can-not beg for par-don. Our

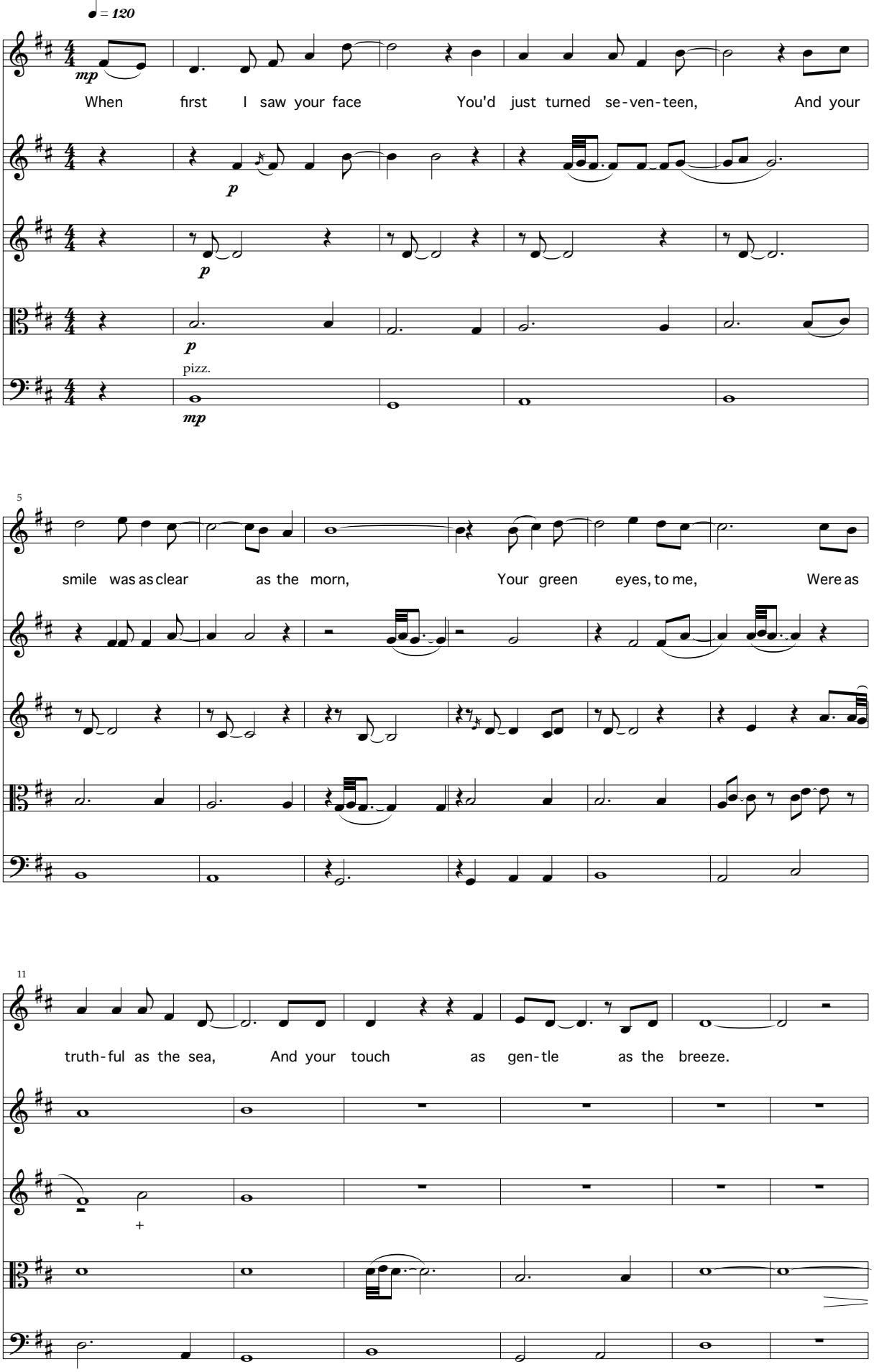

14
3
free-dom as free lan-ces Ad - van-ces to-wards its end; The earth com-pels, u-pon it Son -
pizz.
p
mp
p
mp
sim.
17
nets and birds de-scend,; And soon, my friend, We shall have no time for dan - ces.
norm.
22
mf
sung to "ah"
mf
p
pizz.
arco
mf
p
pizz.
mf
pizz.
mf

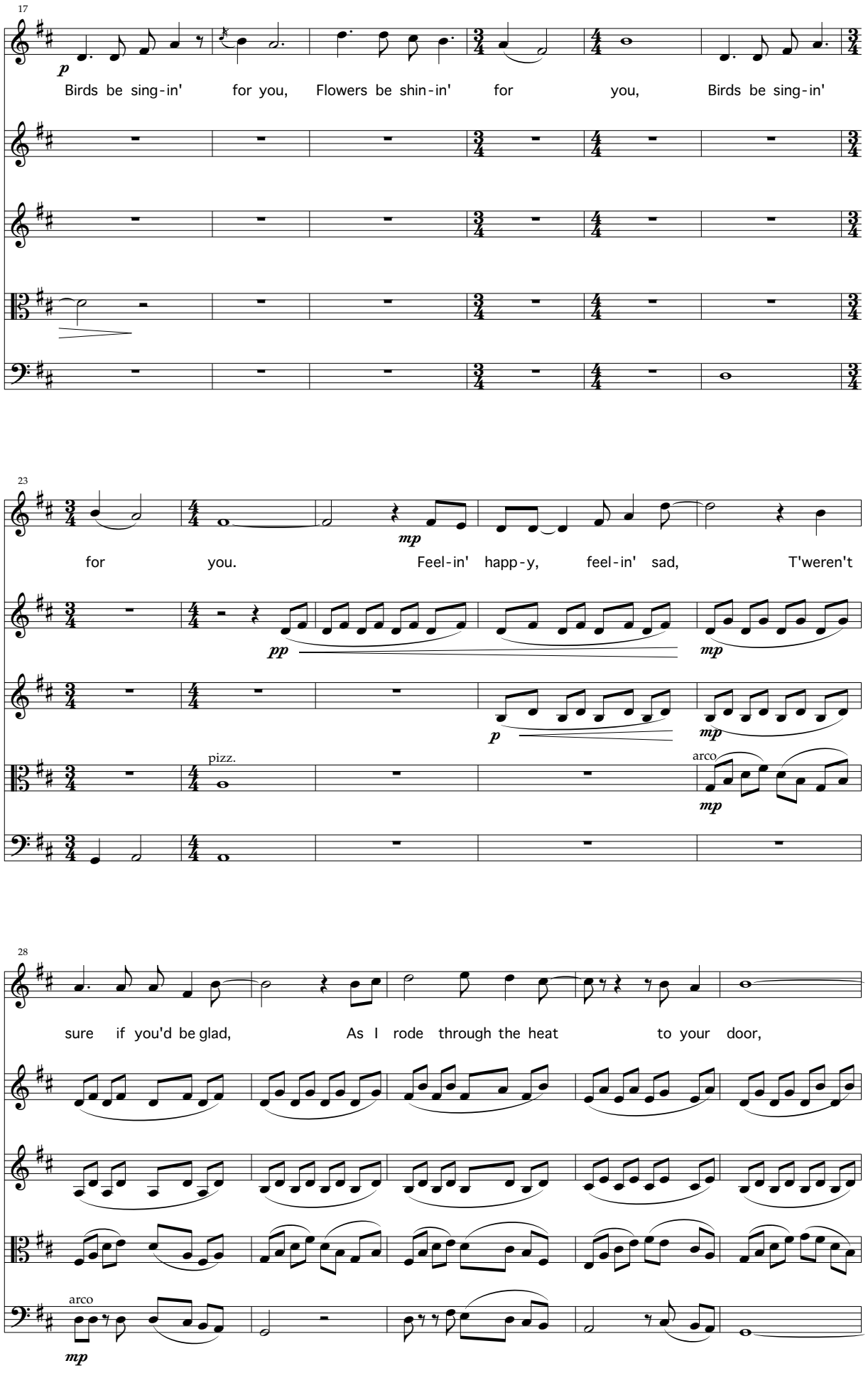

28
mp
The sky was good for fly-ing, De-fy-ing the church bells And
sul tasto
arco
p
arco
pizz.
sim.
p
32
ev'r-y iron Sir-en and what it tells: The earth com-pels, We are dy-ing, E-gypt,
36
mf
dy-ing. We are dy-ing. And
fp
fp
fp
fp
fp
fp

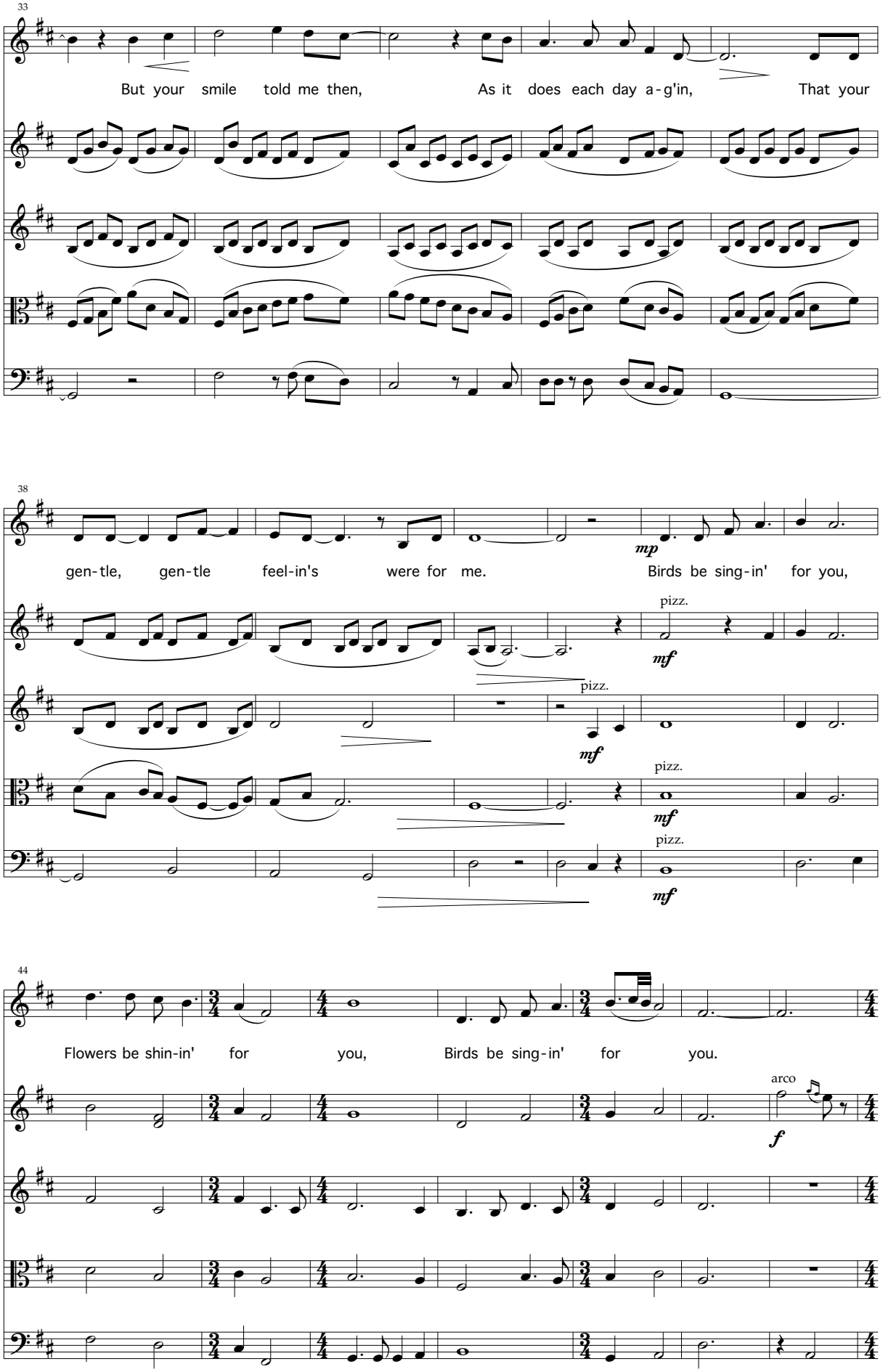

41
not ex - pect - ing par-don, Har - dened in heart a - new But glad to have sat un - der Thun -
mp
mp
mp
mp
44
der and rain with you, And grate-ful too For sun-light on the gar - den.
49
rit.
gar - - - - - - den.
pizz.

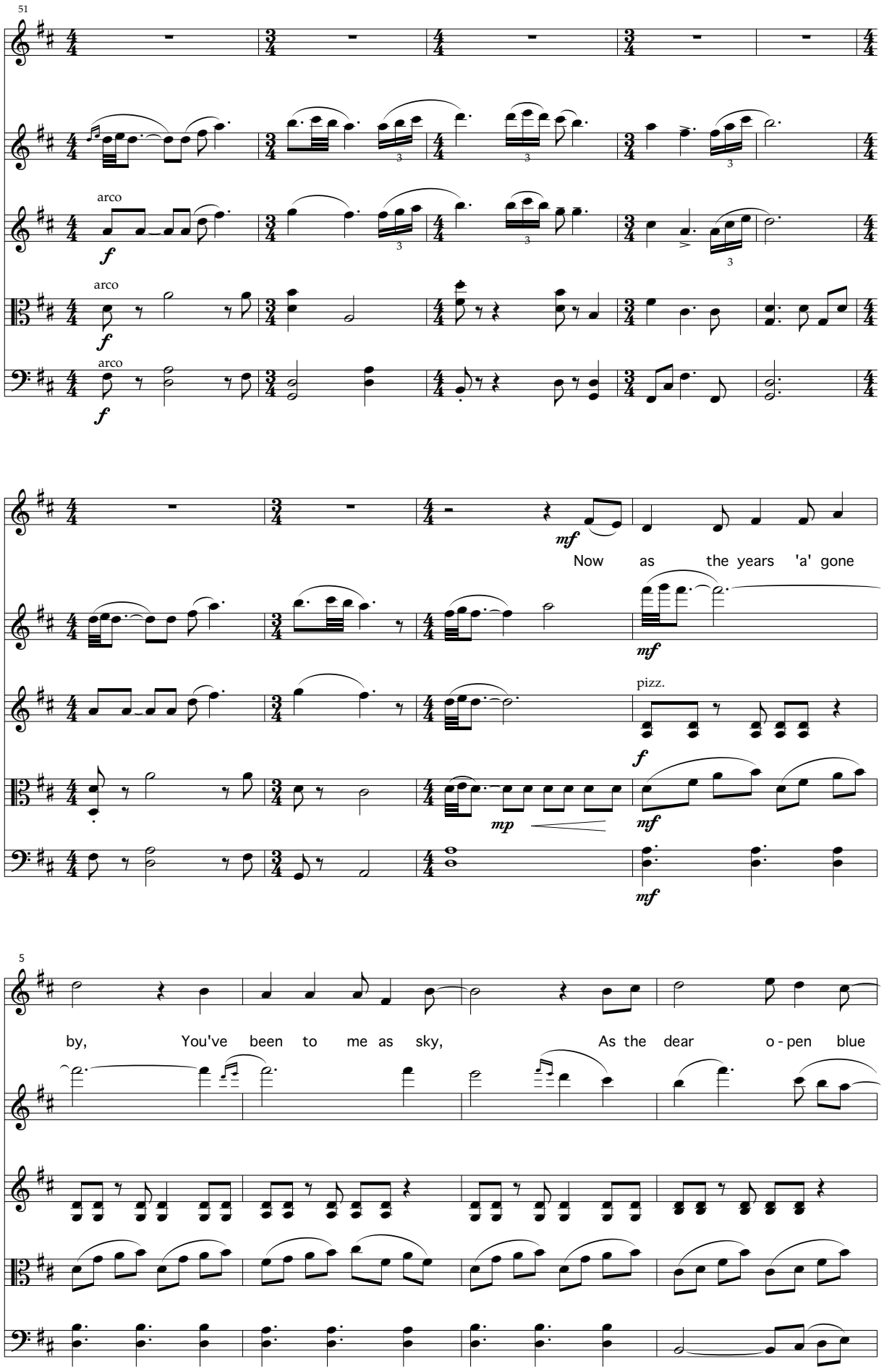
When first I saw your face

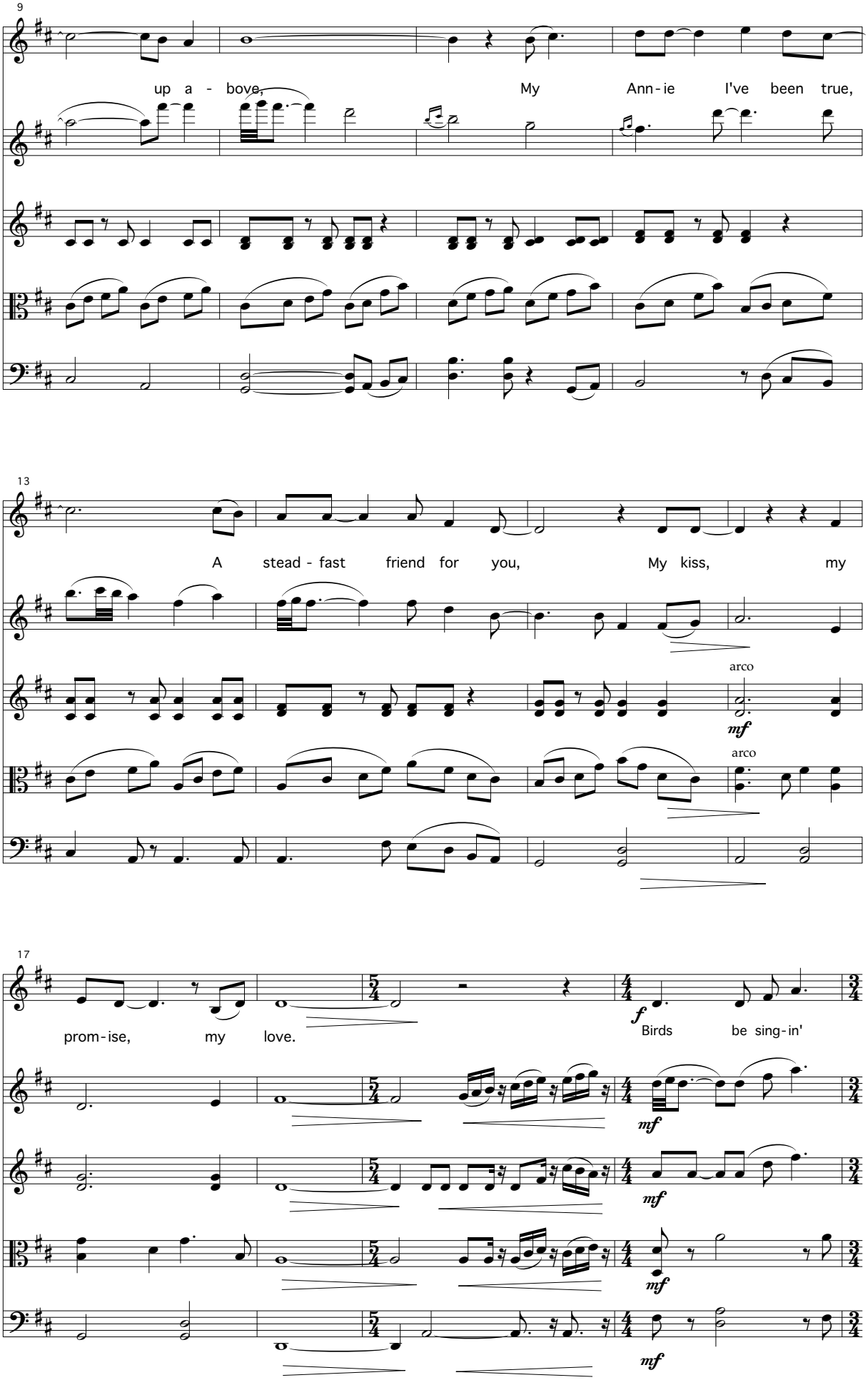
Morfyd O'Brion

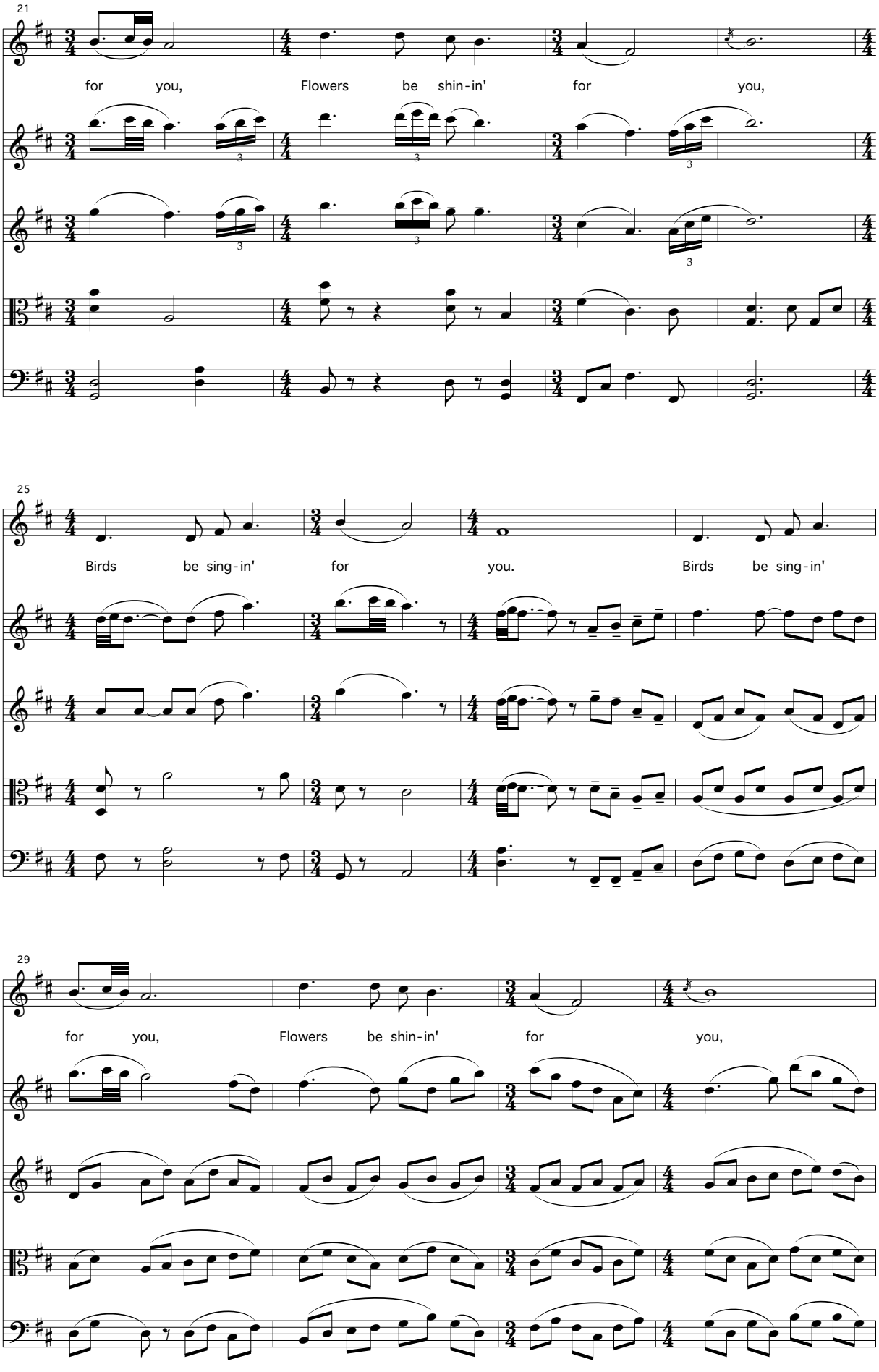


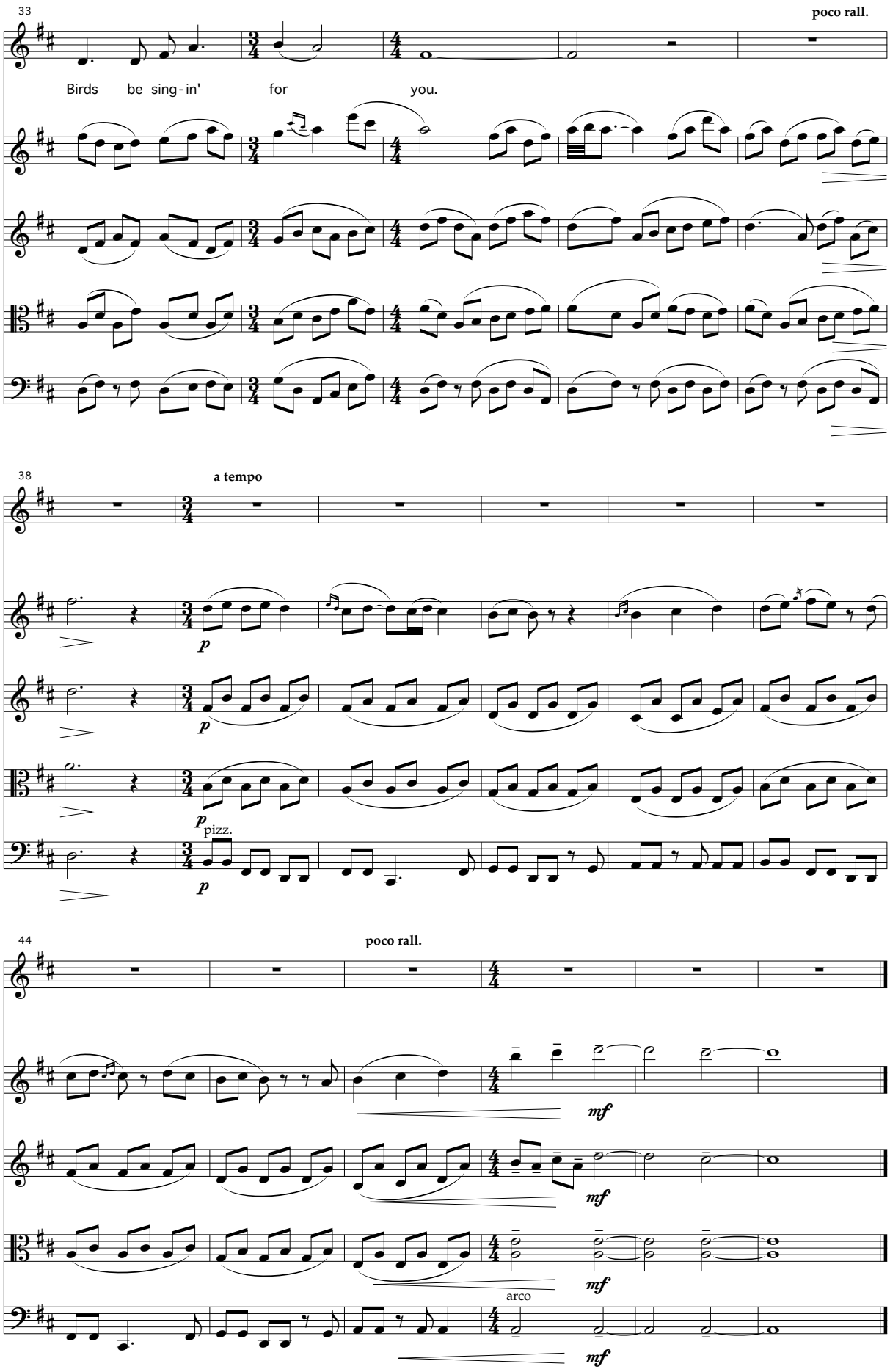

17
p
Birds be sing-in' for you, Flowers be shin-in' for you, Birds be sing-in'
23
for you. Feel-in' happ-y, feel-in' sad, T'weren't
mp
pp
mp
p
mp
pizz.
arco
mp
28
sure if you'd be glad, As I rode through the heat to your door,
arco
mp


33
But your smile told me then, As it does each day a-g'in, That your
38
gen-tle, gen-tle feel-in's were for me. Birds be sing-in' for you,
mp
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
44
Flowers be shin-in' for you, Birds be sing-in' for you.
arco
f


51
arco
arco
arco
Now as the years 'a' gone
pizz.
5
by, You've been to me as sky, As the dear o-pen blue


9
up a - bove, My Ann-ie I've been true,
13
A stead - fast friend for you, My kiss, my
arco
mf
arco
17
prom-ise, my love.
f
Birds be sing-in'
mf
mf
mf
mf


21
for you, Flowers be shin-in' for you,
25
Birds be sing-in' for you. Birds be sing-in'
29
for you, Flowers be shin-in' for you,


33
poco rall.
Birds be sing-in' for you.
38
a tempo
p
pizz.
44
poco rall.
mf
arco

the last words of christ on the cross

This work was commissioned in 2005 by the vocal group Eve, and performed by the group in several of their 2005 concerts, as well as featuring, in part, on their CD released that year. It is written for three soprano voices.

Commentary

I've discussed earlier the use of a collection of texts, and how such a collection can give cohesion and sense to a work. In the case of this piece I started with a poetic idea before searching for the texts. My conceit was this: that I would take the central image of Western compassion, the prophet Jesus Christ dying on the cross, but would then search for his imaginary dying message from the poets through the centuries. Thus I ended up choosing texts from 14th Century mystic Julian of Norwich, 19th Century lyrical poets Novalis, Heinrich Heine and Joseph von Eichendorff, and from the 20th Century Paul Celan, Erica Überbrech, and an anonymous Jewish poet who wrote his or her farewell note the 1930s on a cave wall.

The settings of these texts are simple and direct. I wanted the poetry to be easily understood, and so avoided excessive ornamentation or use of polyphonic treatments. The restriction imposed by the limited range of the group was also an important consideration, with the three voices being of similar range. It turned out that my ambition for simplicity was in fact aided by such a restriction in range. I found that the best way to serve both purposes was with closely voiced, homophonic material treated in almost a psalm-like way.

the last words of christ on the cross

for three female voices

Quentin SD Grant, 2005

on texts by:

Heinrich Heine, 1797-1856

anon., Jewish, 1930s

Julian of Norwich, c.1342-1400s

Paul Celan 1920-1970

Erica Überbrech, 1862-1942

Joseph von Eichendorff, 1788-1857

Novalis, 1772-1801

Commissioned by Eve Vocal Trio (2005) with assistance from Art SA

ARTSA

1. *They have tormented me* - Heinrich Heine

They have tormented me,
Each day tormented me.
Some with their love,
Some with their hate

The wine I drank,
The bread I ate,
Some poisoned with love,
Some poisoned with hate.

Yet she who has grieved me
Most of all,
She never hated me,
Nor loved me at all.

2. *I believe in the sun* - anon., Jewish, 1930s

I believe in the sun
though it is late in rising.

I believe in love
though it is absent.

I believe in God
though he is silent.

3. *It is I* - Julian of Norwich

It is I, it is I who am the highest,
It is I who am the lowest,
It is I who am all.

It is I you long for,
It is I you desire.

4. *Tenebrae* - Paul Celan

NOTE:
This poem is included on page 166 of the print copy of the thesis held in the University of Adelaide Library.

5. *For in Falling* - Erica Überbrech

For in falling,
We fall to peace,
Night rising into blackness warm,
Distant starlight calling.

No more singing,
My song will cease,
Come the sweet fall of moon's delight,
In the dawn's ringing.

The wind's touch, the sunshine,
A child's voice - beseeching.

6. from *Moonlit Night* - Joseph von Eichendorff

When the loud merriment of man is silenced,
The earth rustles breathlessly
With all her trees as in a dream,
The breeze crosses the fields,
The night shines starry clear,

Then my soul stretches its wings wide
and flies through the tranquil lands,
As though it is flying home.

7. from *Hymns to the Night* - Novalis

I am wandering across
and every pain some day
a sting of bliss will be.
Just some time,
a little more time I'll be free,
And drunkenly lie
in the lap of love.

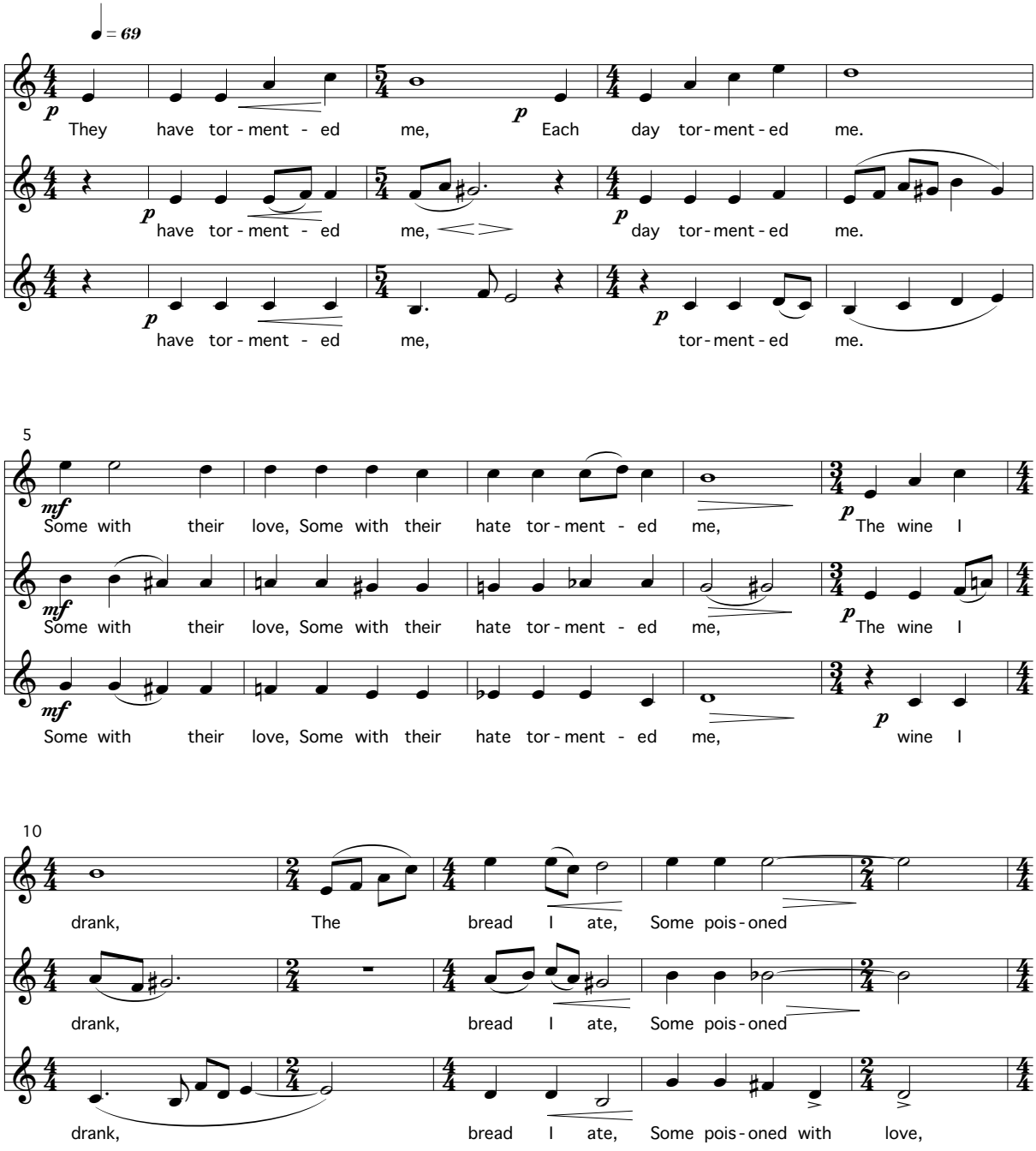
Infinite life flows in me,
Swells mighty in me,
I look from above down after you,
Your glow grows dim.

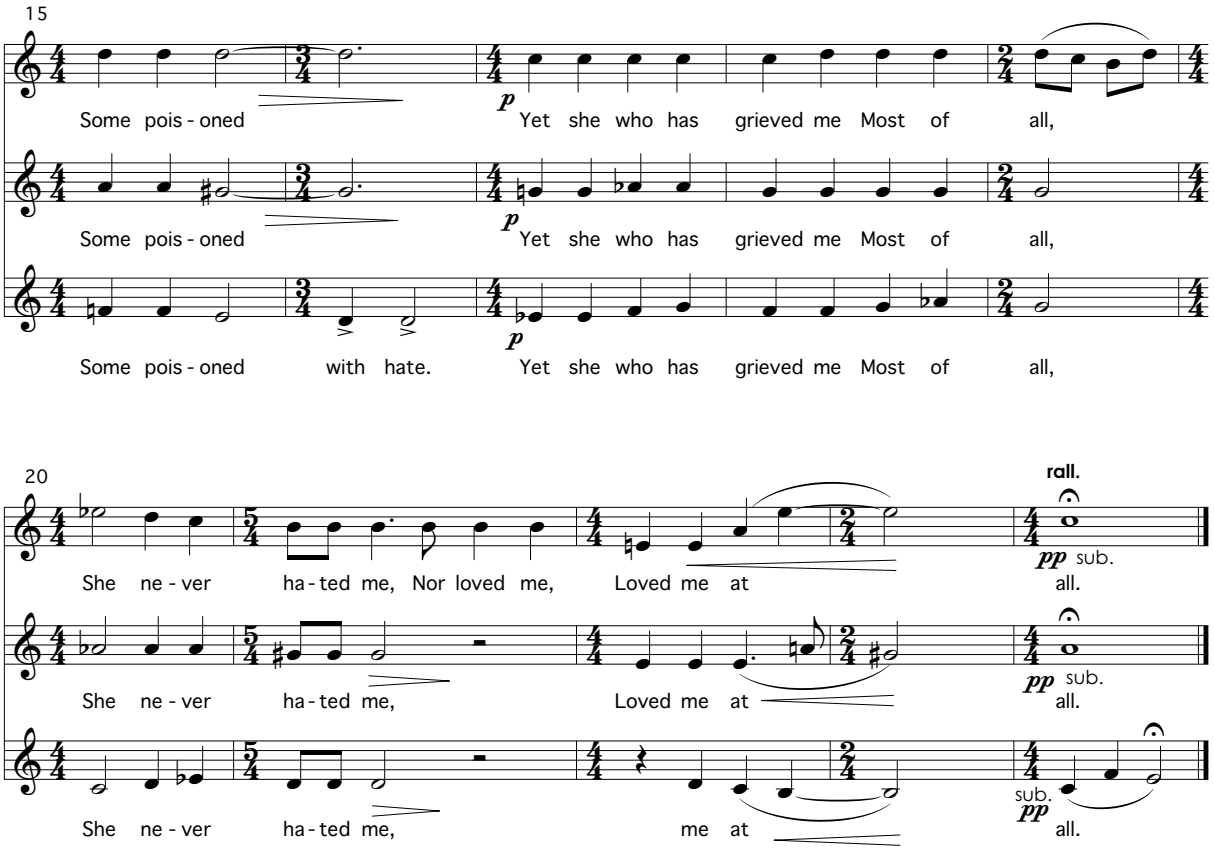
A shadow brings the cooling wreath,
I feel death's rejuvenating sacred flood,
Through this day I live full of courage and faith,
And die in holy fire.

the last words of christ on the cross

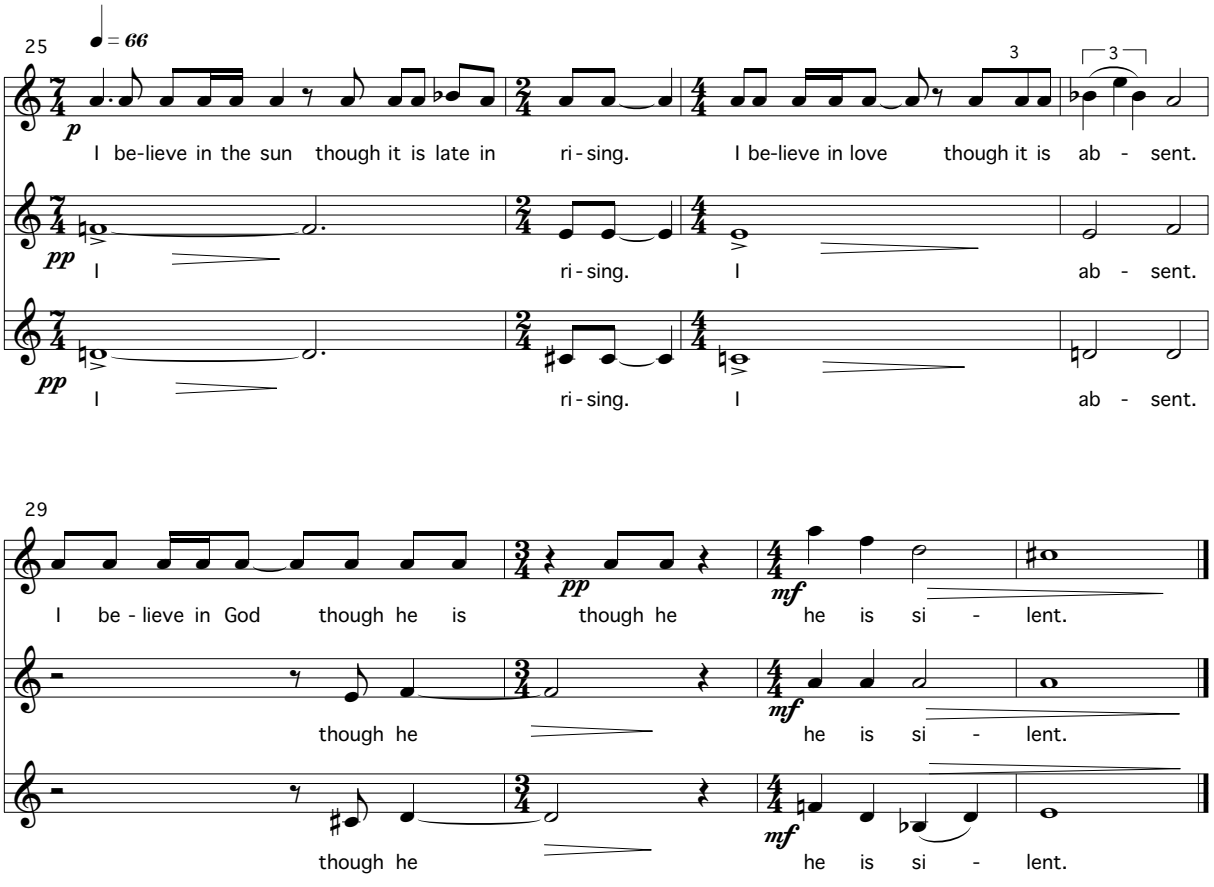
Quentin SD Grant, 2005

1. *They have tormented me* - Heinrich Heine

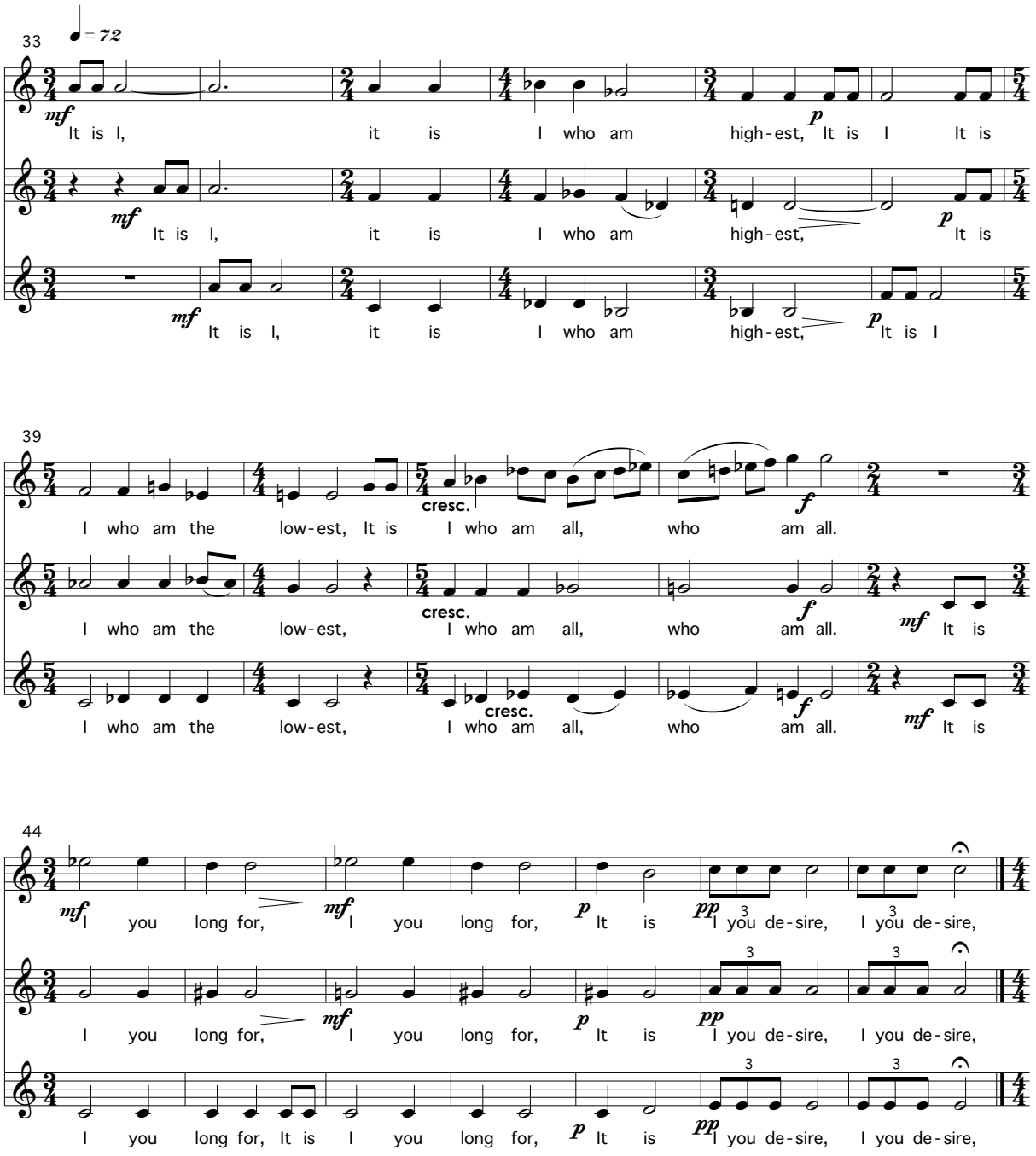




2. *I Believe* - Anon, Jewish, 1930s



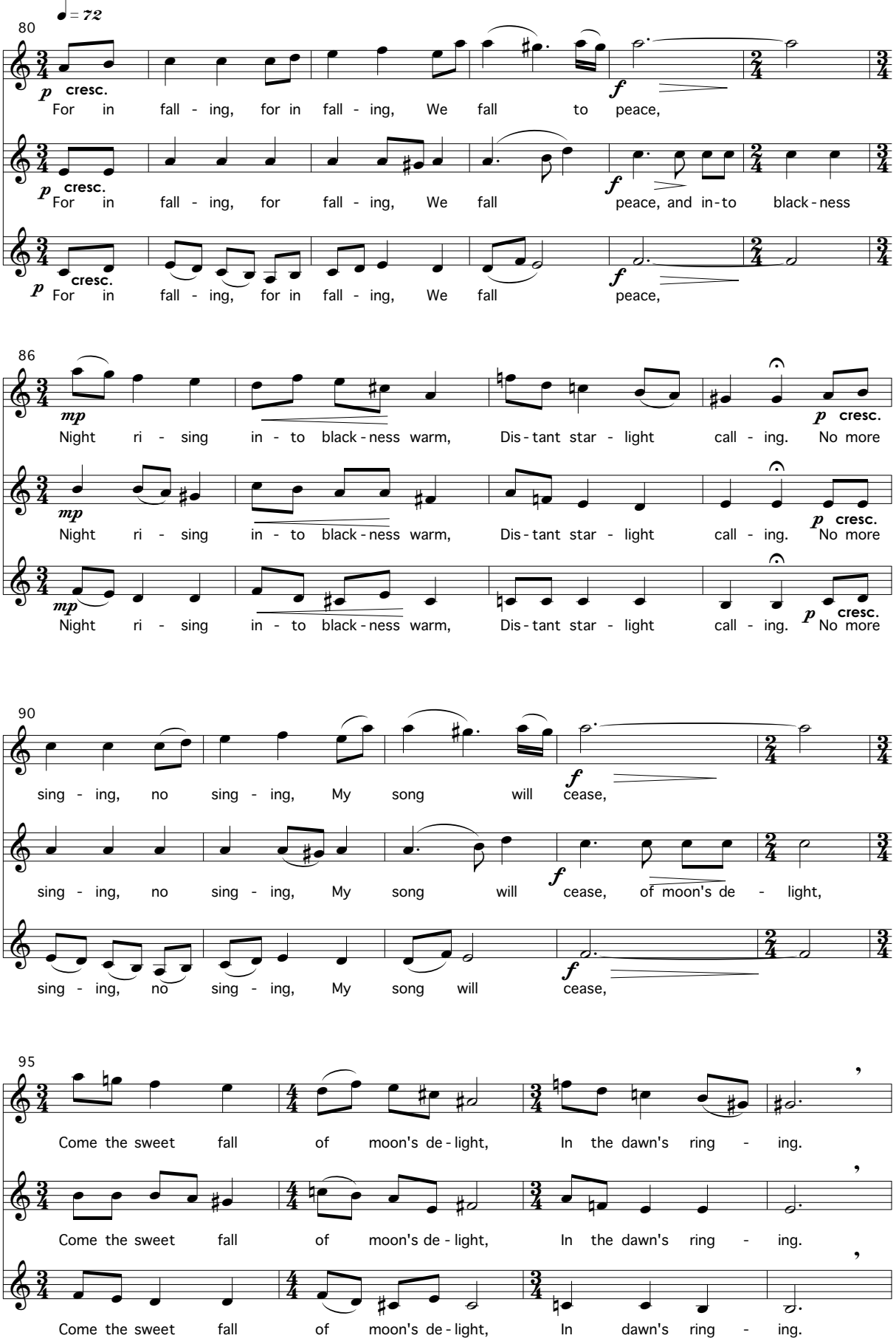
3. *It is I* - Julian of Norwich

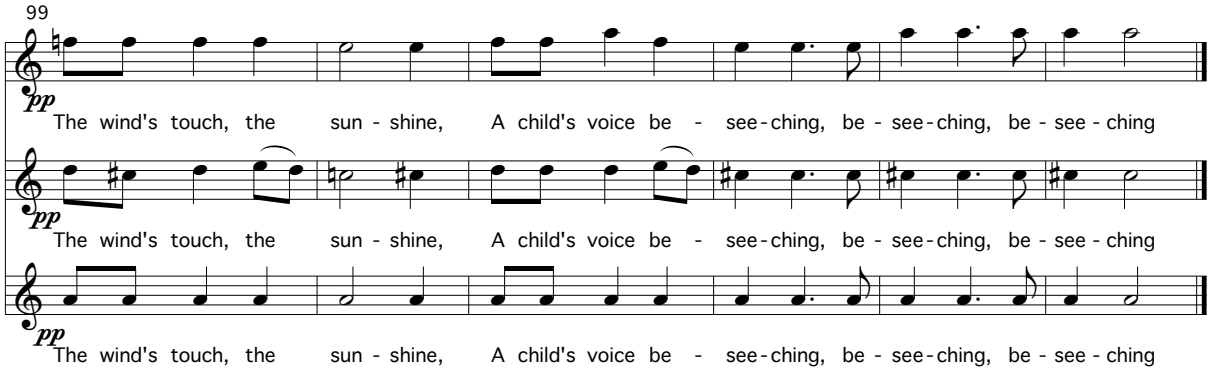


4. *Tenebrae* - Paul Celan

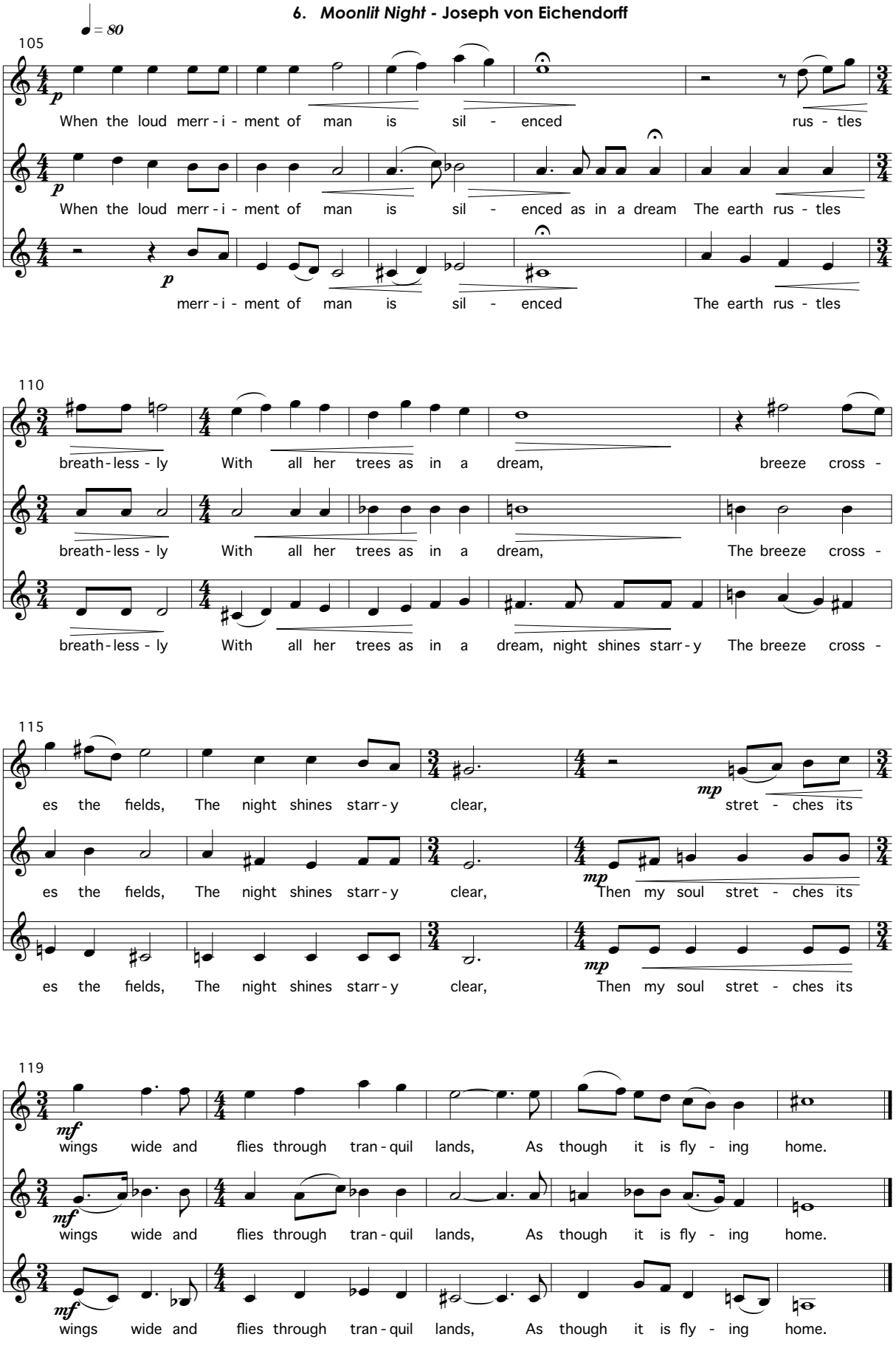
NOTE:
This song is included on pages 172 -173 of the print copy of the thesis held in the University of Adelaide Library.

5. *For in falling* - Erica Überbrech

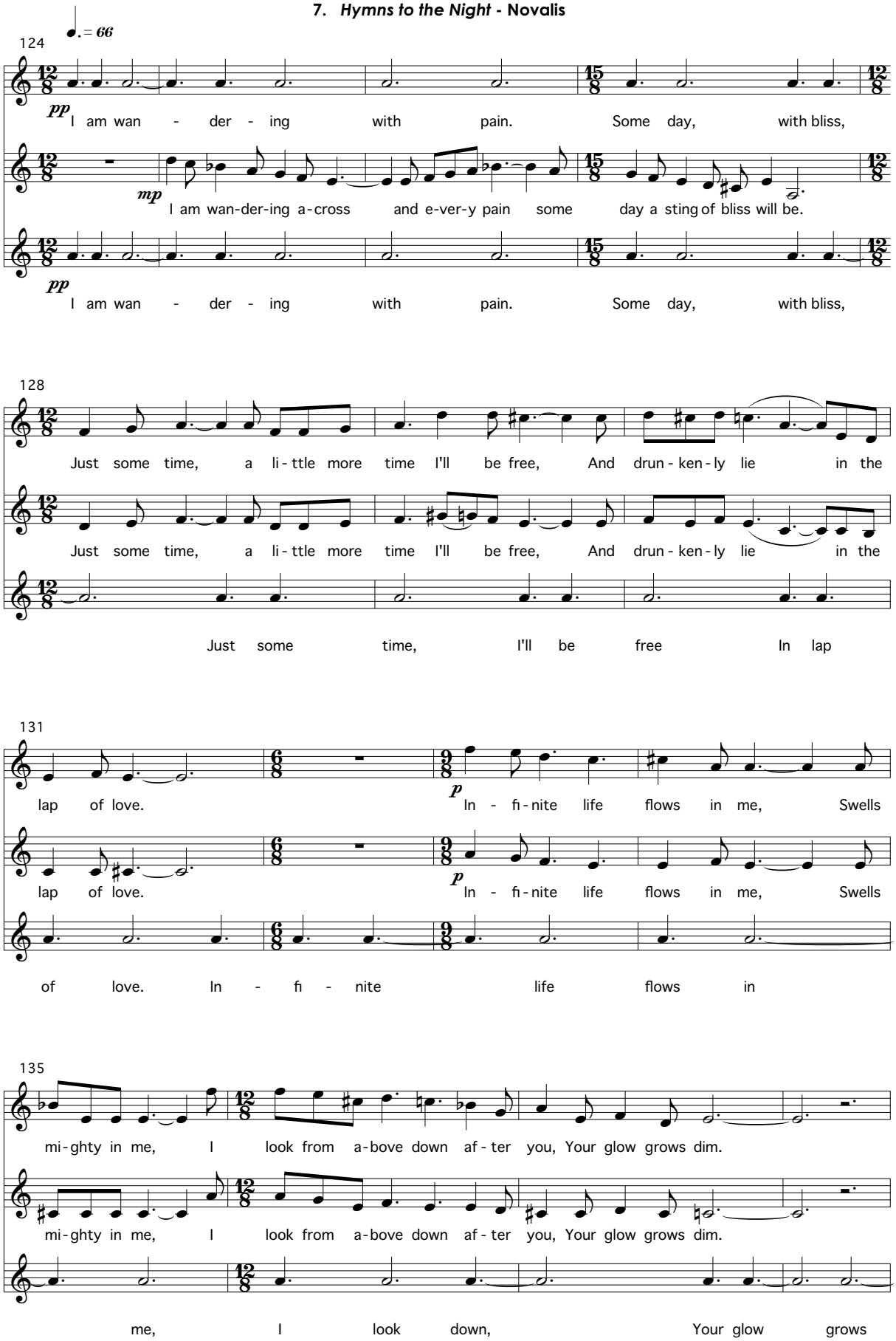


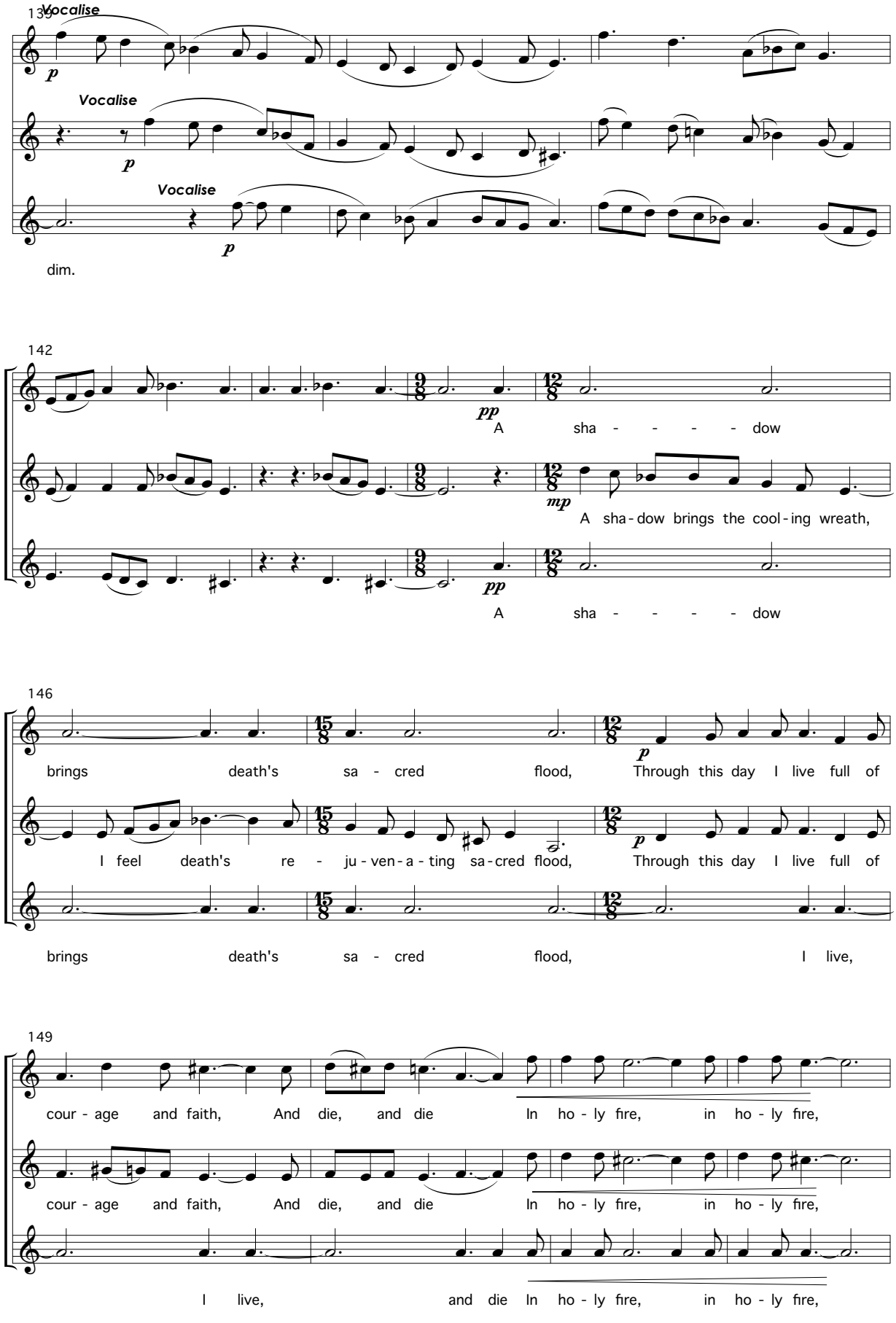

99
pp
The wind's touch, the sun - shine, A child's voice be - see-ching, be - see-ching, be - see - ching
pp
The wind's touch, the sun - shine, A child's voice be - see-ching, be - see-ching, be - see - ching
pp
The wind's touch, the sun - shine, A child's voice be - see-ching, be - see-ching, be - see - ching

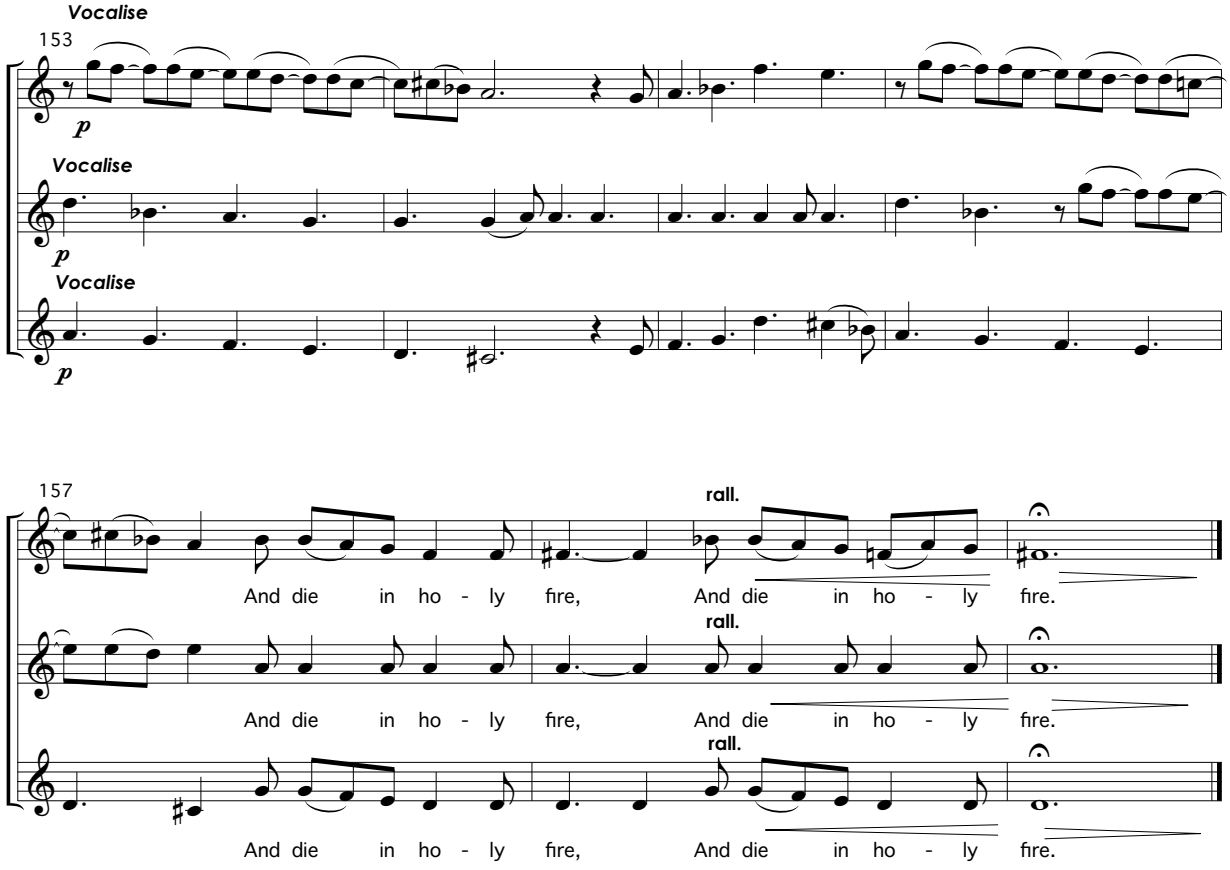
6. *Moonlit Night* - Joseph von Eichendorff



7. *Hymns to the Night* - Novalis




139
Vocalise
p
Vocalise
p
Vocalise
p
dim.
142
pp
A sha - - - - dow
mp
A sha - dow brings the cool - ing wreath,
pp
A sha - - - - dow
146
brings death's sa - cred flood, Through this day I live full of
p
I feel death's re - ju - ven - a - ting sa - cred flood, Through this day I live full of
p
brings death's sa - cred flood, I live,
149
cour - age and faith, And die, and die In ho - ly fire, in ho - ly fire,
cour - age and faith, And die, and die In ho - ly fire, in ho - ly fire,
I live, and die In ho - ly fire, in ho - ly fire,


Vocalise
153
p
Vocalise
p
Vocalise
p
157
rall.
And die in ho - ly fire, And die in ho - ly fire.
rall.
And die in ho - ly fire, And die in ho - ly fire.
rall.
And die in ho - ly fire, And die in ho - ly fire.

Trakl Songs

This work was composed in 2004 for soprano Emma Horwood and pianist Stefan Ammer and first performed in a concert that was part of the Firm's subscription series of that year. It has received several performances since that time and was released in 2005 on the CD *Night Dreams,* featuring Emma with pianist Jamie Cock.
A recording from that CD is on the accompanying CD.

Commentary

This set of three songs is settings of translations of poems by the Austrian poet from the beginning of the twentieth century, Georg Trakl. These poems are grim and dark in tone and it took some time before I found musical materials to my liking. Trakl is expressionistic and imagist, and though a mood of pessimism generally dominates the surface a deep, lyrical spiritual order is always affirmed. The great poet Rilke said of Trakl: "in his work...falling is the pretext for the most continuous ascension." He is a lyrical poet and so I worked towards a lyrical setting of his words. But to balance the darkness I found myself choosing materials of a sweet and, at times, romantic character.

TRAKL SONGS

FOR SOPRANO AND PIANO

MANKIND
EASTERN FRONT
CREDO

QUENTIN GRANT

2003

DURATION C. 10 MINUTES

POEMS BY GEORG TRAKL, TRANS. BY CHRISTOPHER MIDDLETON
ADAPTED BY THE COMPOSER

MANKIND

ROUND GORGES DEEP WITH FIRE MANKIND;
A ROLL OF DRUMS, DARK DRUMS OF SOLDIERS MARCHING,
FOOTSTEPS IN BLOOD, IN FOG DARK WITH BLOOD
SAD NIGHT OF THOUGHT, HIGH FLYING DESPAIR.
CLOUD BROKEN BY GOLDEN LIGHT,
EVE'S SHADOW FALLS THE SUPPER'S END,
THIS BREAD, THIS WINE COLD SILENCE KEEPS.
HERE DO THE HOLY TWELVE STAND,
UNDER THE TREES THEY CRY AT NIGHT,
INTO THE WOUND SAINT THOMAS DIPS HIS HANDS.

EASTERN FRONT

THE ANGER OF THE PEOPLE IS DARK,
LIKE THE WILD ORGAN NOTES OF WINTER STORM.
THE BATTLE'S CRIMSON WAVE, A NAKED
FOREST OF STARS.

WITH SILVER ARMS
TO DYING SOLDIERS NIGHT COMES BECKONING.
IN THE SHADE OF THE TREES
GHOSTS OF THE FALLEN ARE SIGHING.

LOOK! THORNY WILDNESS HOLDS THE TOWN,
FROM BLOODY DOORWAYS THE MOON
CHASES FEAR
WILD WOLVES HAVE POURED THROUGH THE GATES.

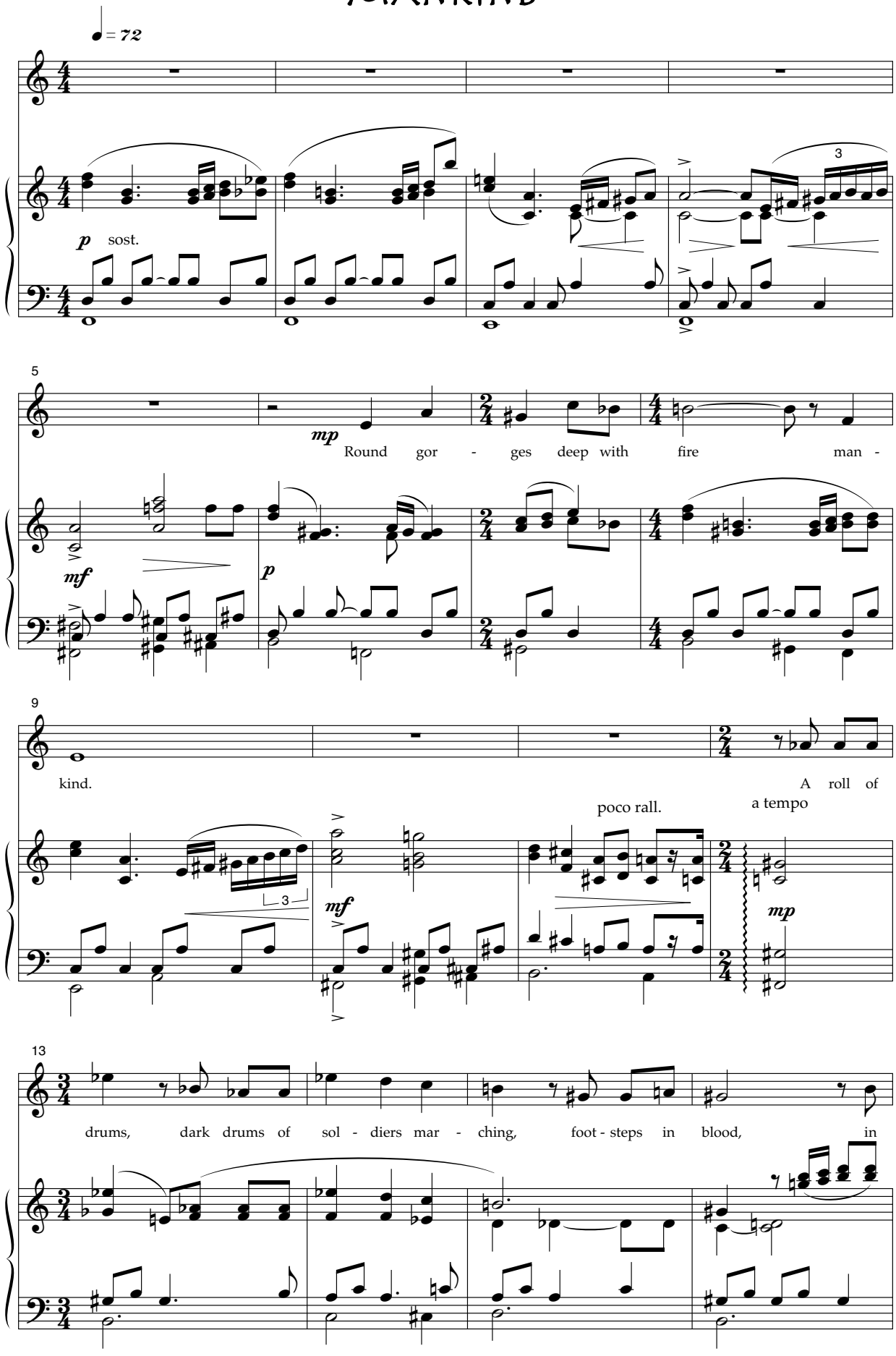
WITH SILVER ARMS
TO DYING SOLDIERS, NIGHT COMES,
IN THE SHADE OF THE TREES,
GHOSTS OF THE FALLEN ARE SIGHING.

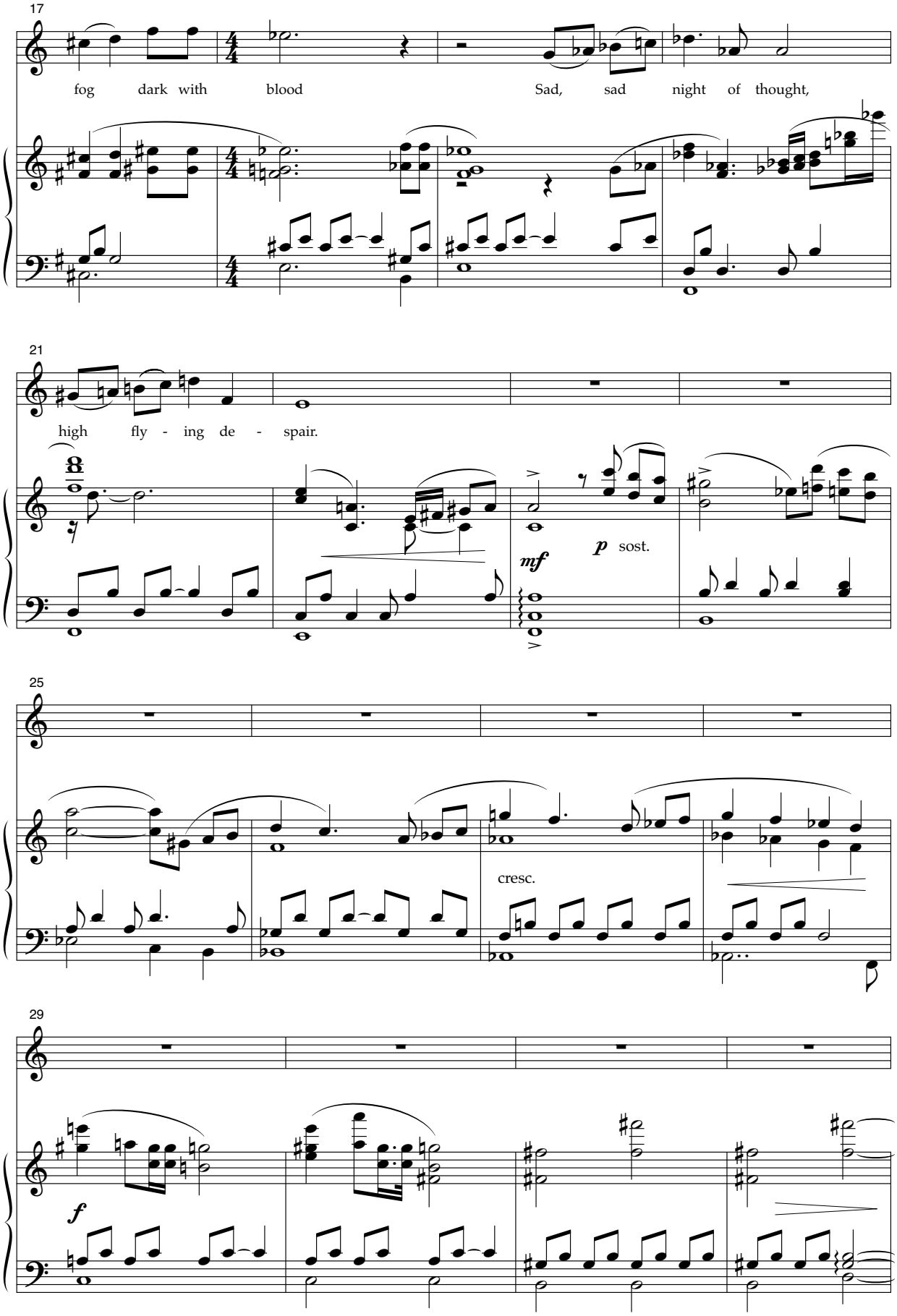
CREDO

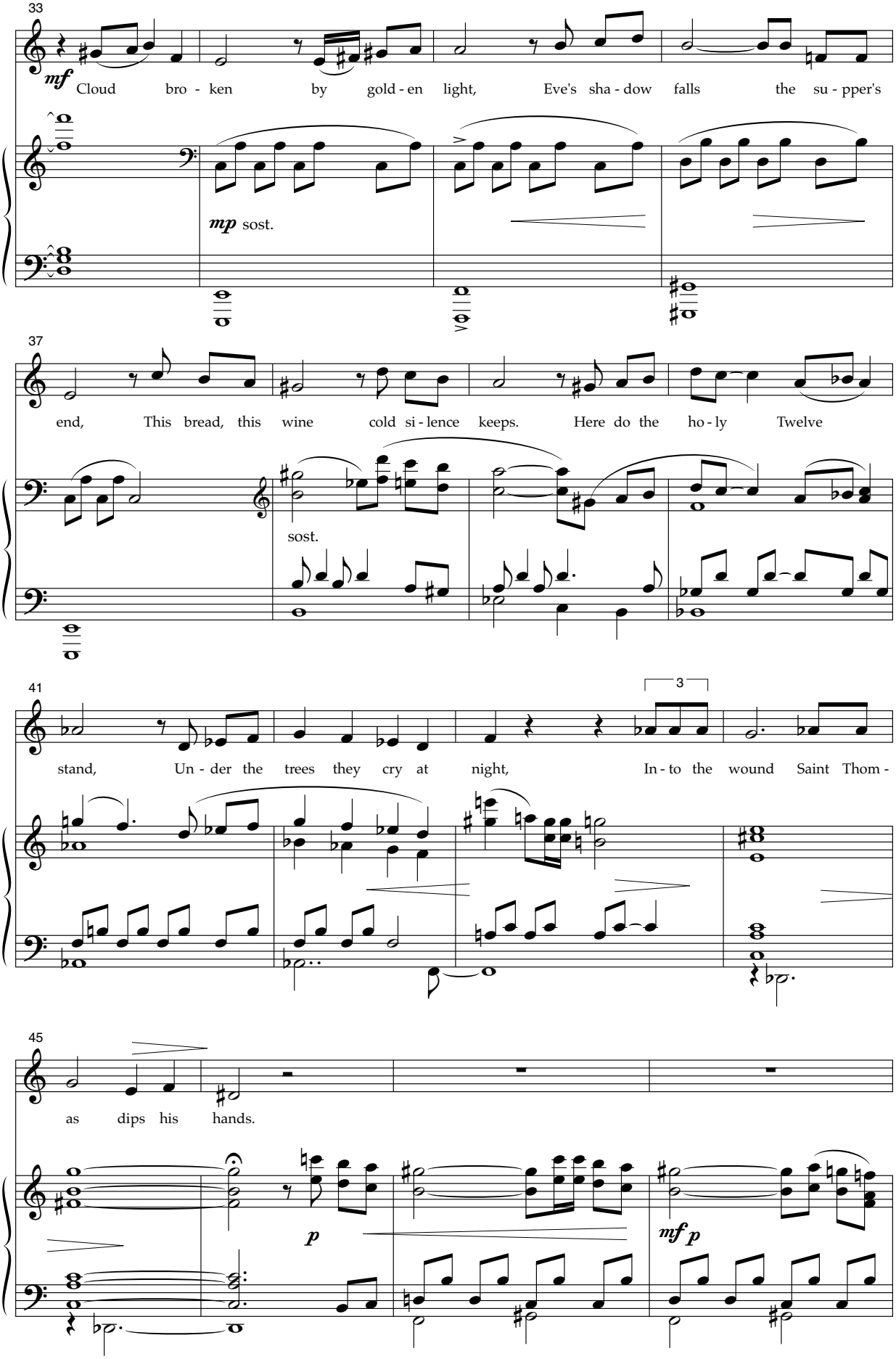
THE CLOUDS ARE FILLING THE DEEP FOREST WITH GHOSTLY EYES,
BRUSHING EVERY SHADOW,
STAINING EVERY HAND, EACH HEART WITH BLOOD UNSEEN.
FALLEN NOW YOUR EYELIDS,
TANGLED YOUR HAIR,
FALLEN, YOUR SISTER'S EYES.

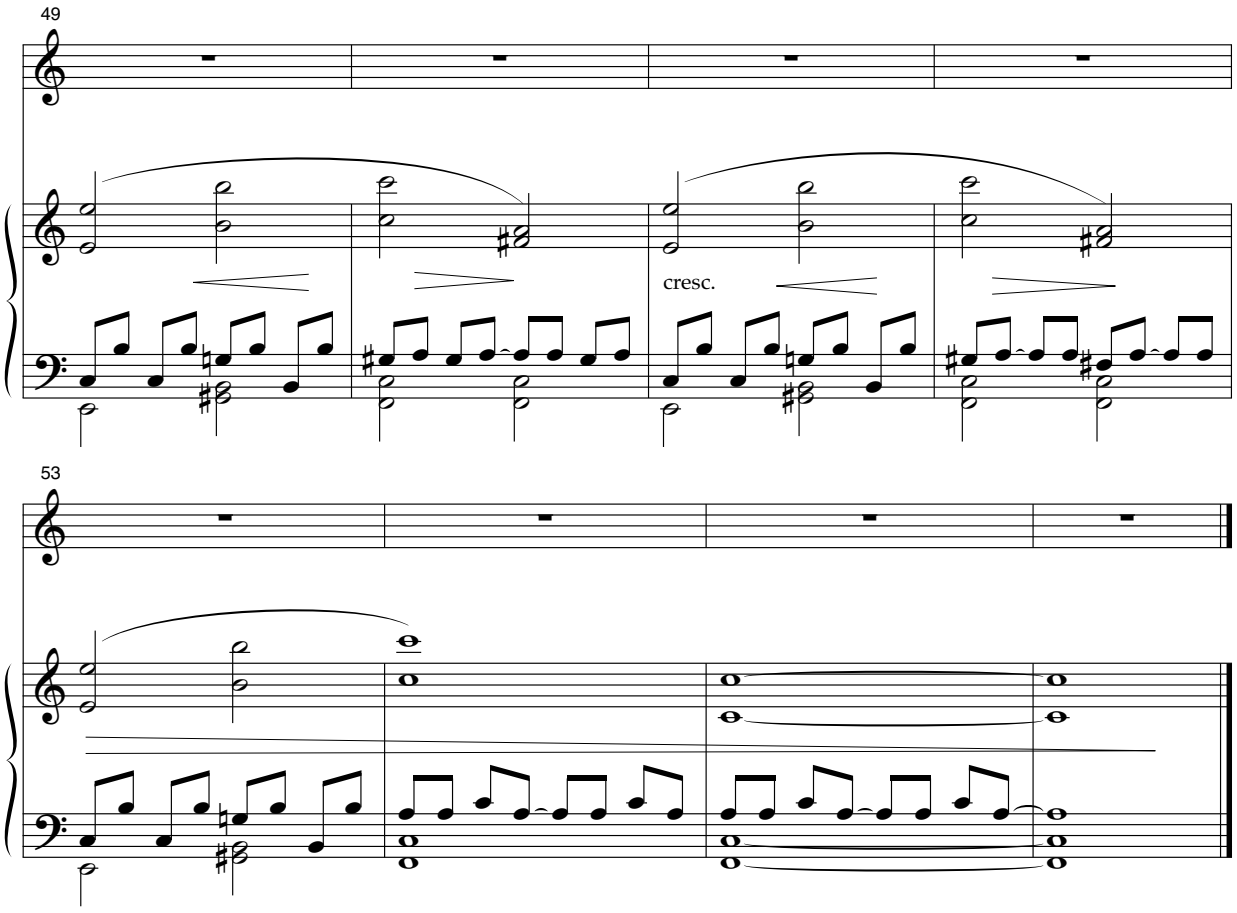
OVER THE NEW GRAVES A SINGLE DARK CRY FLOATING, SILENTLY
WITH HOLLOW ECHO MOVES A STREAM, DARKLY CRIMSON.
PASS THE DEAD CHILD,
PASS THE SINGLE DAISY, SHINING DAISY
TOUCHED WITH THE BLOOD OF CHRIST.
FRUIT OF HUMAN KINDNESS,
TOUCHED WITH THE FRUIT OF HUMAN KINDNESS,
TOUCHED WITH THE BLOOD OF HUMAN KINDNESS.

MANKIND

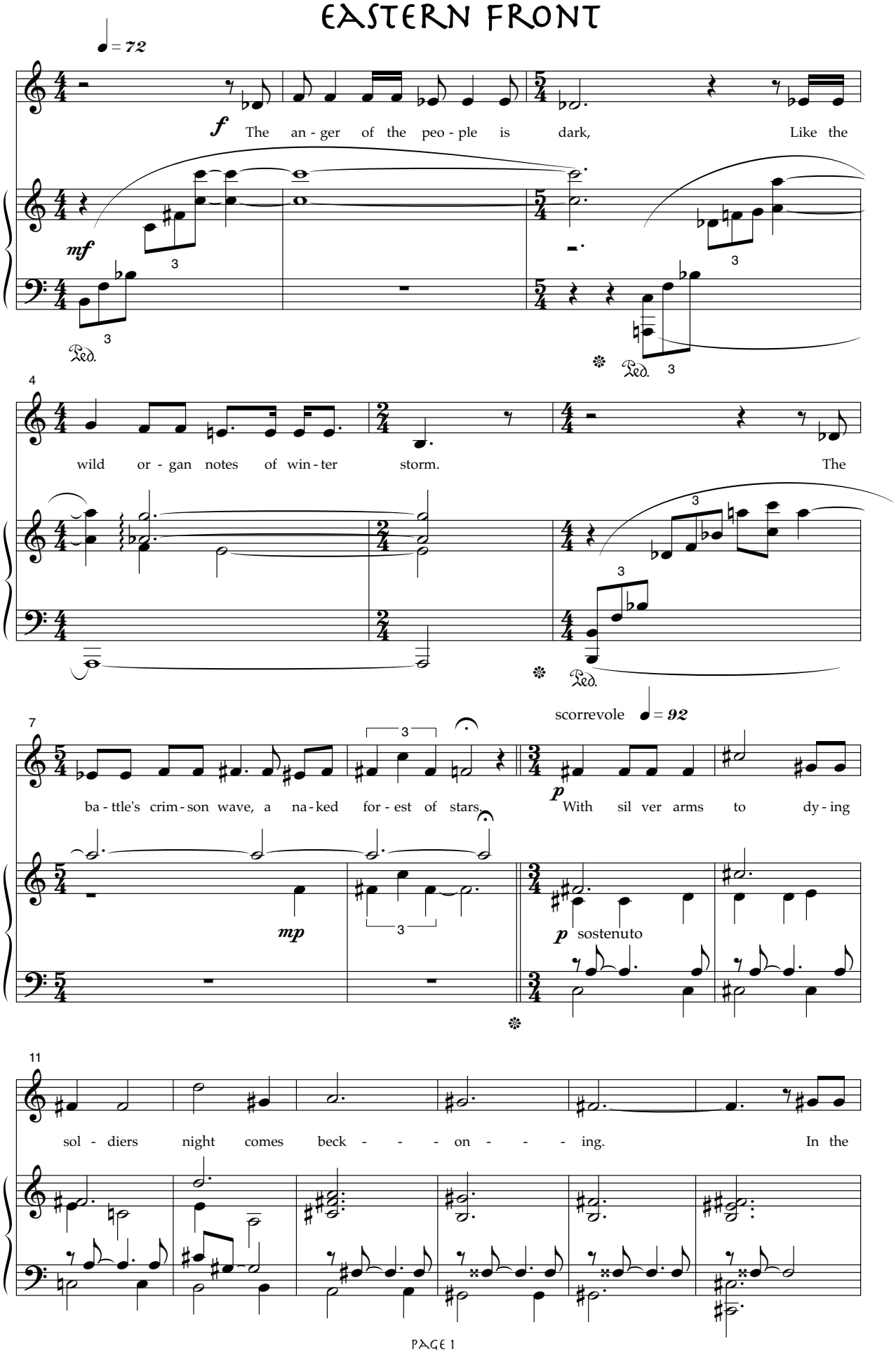

♩ = 72
p sost.
5
mp
Round gor - ges deep with fire man -
mf
p
9
kind.
A roll of
poco rall.
a tempo
mf
mp
13
drums, dark drums of sol - diers mar - ching, foot - steps in blood, in

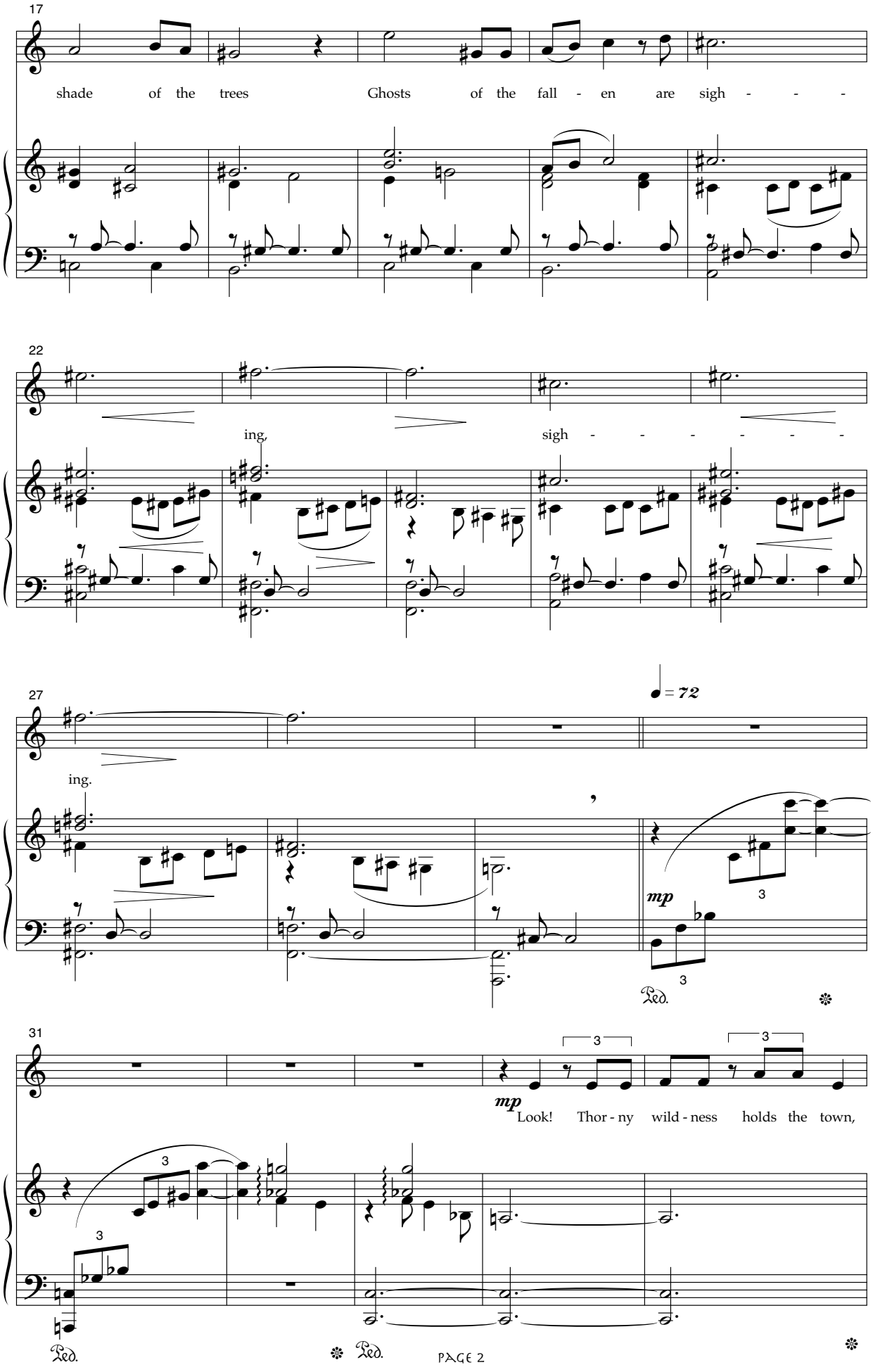

17
fog dark with blood
Sad, sad night of thought,
21
high fly - ing de - spair.
mf
p sost.
25
cresc.
29
f

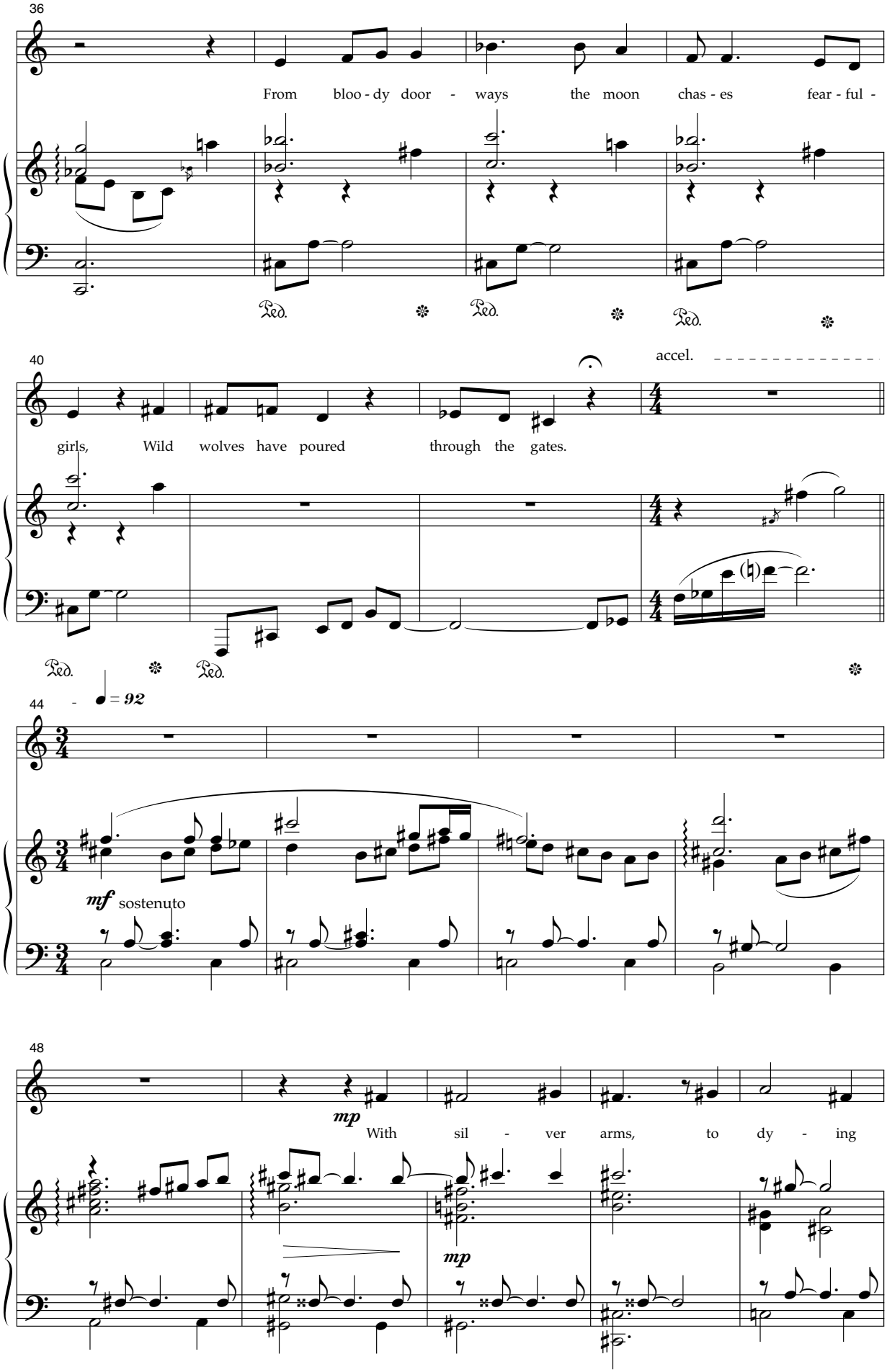

33
mf
Cloud bro - ken by gold - en light, Eve's sha - dow falls the su - pper's
mp sost.
37
end, This bread, this wine cold si - lence keeps. Here do the ho - ly Twelve
sost.
41
3
stand, Un - der the trees they cry at night, In - to the wound Saint Thom -
45
as dips his hands.
p
mf p

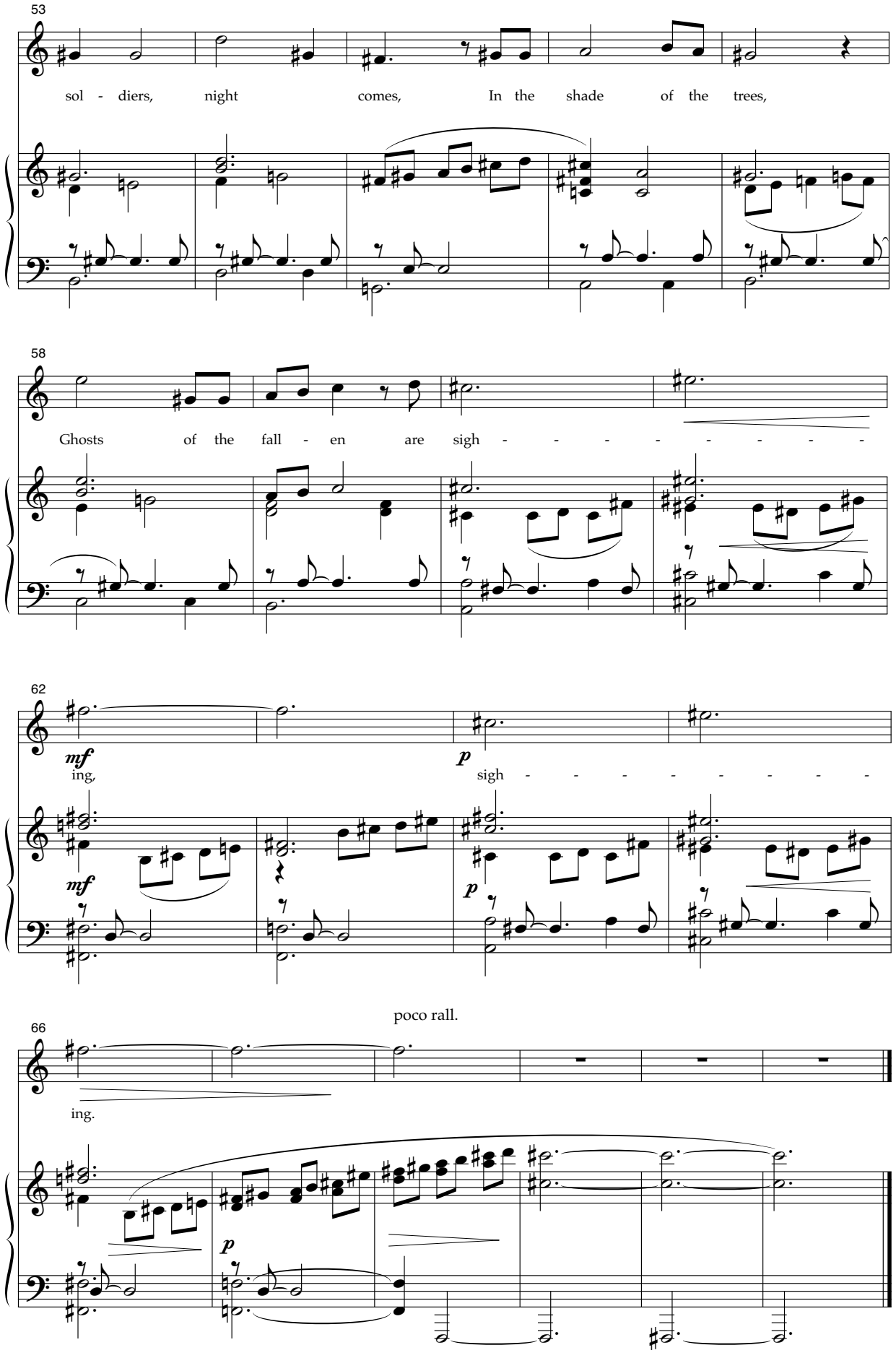

49
cresc.
53

EASTERN FRONT

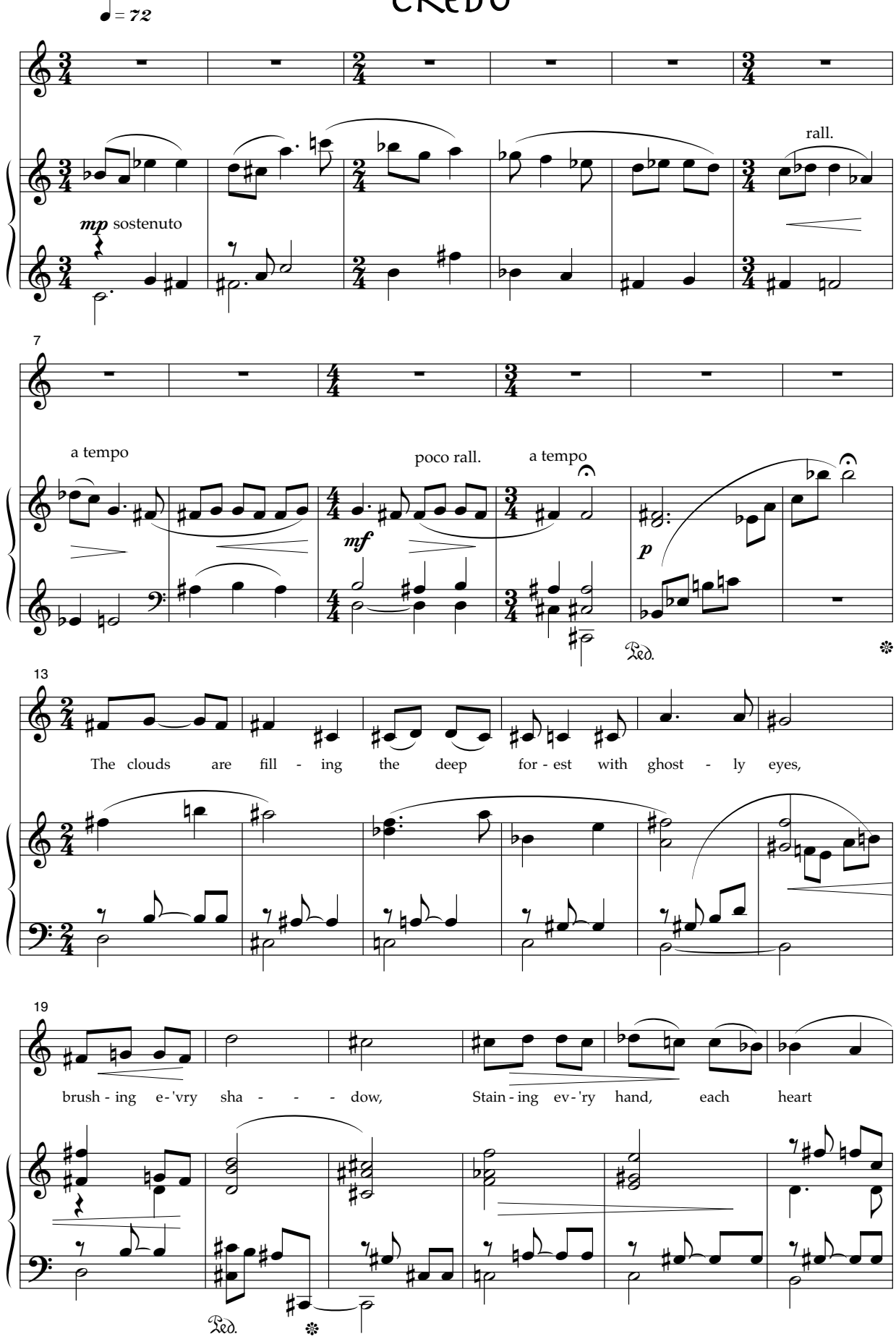


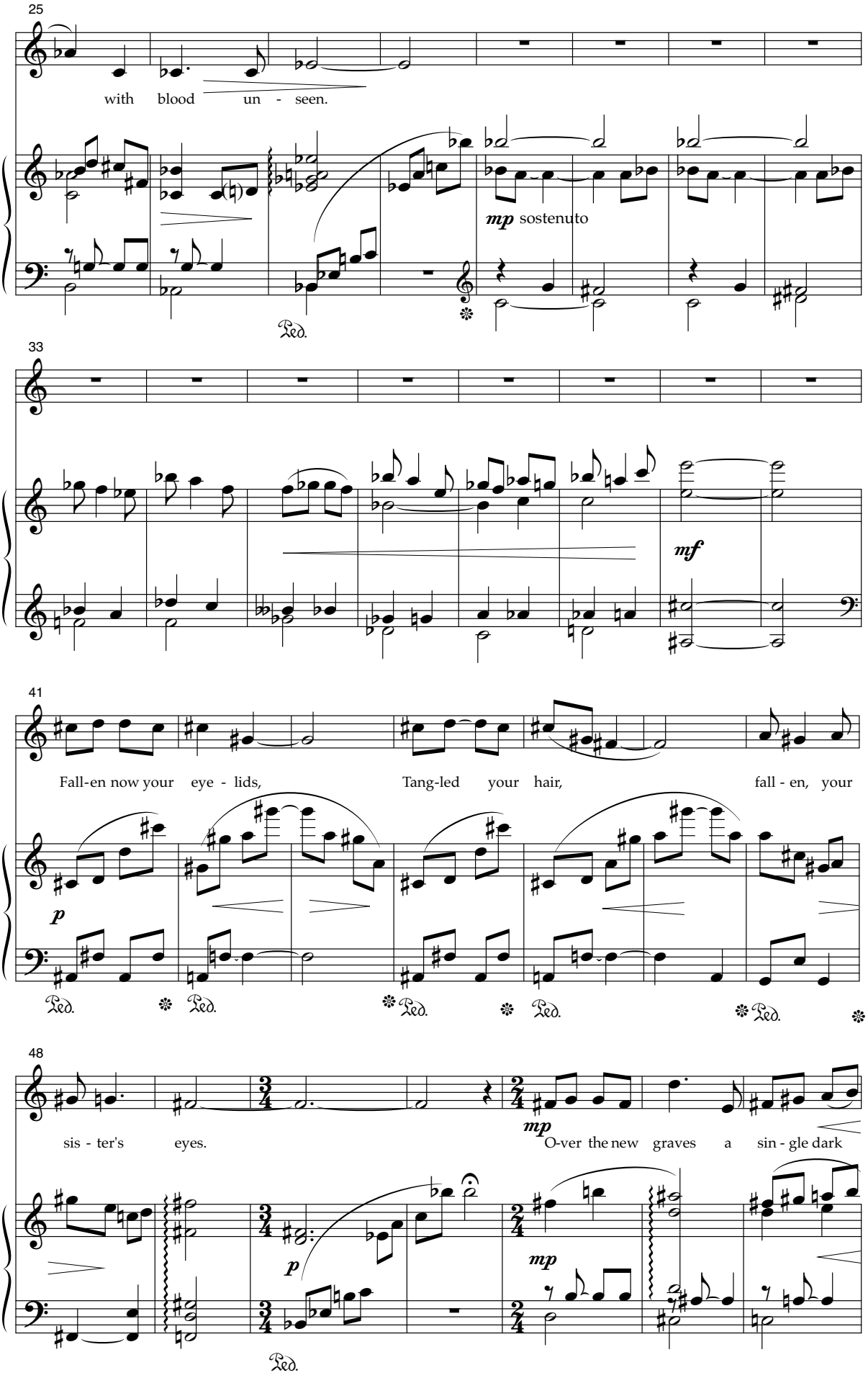

17
shade of the trees Ghosts of the fall - en are sigh - - -
22
ing, sigh - - - - - -
27
ing.
♩ = 72
mp
3
Ped.
31
3
mp
Look! Thor - ny wild - ness holds the town,
3
3
Ped.
Ped.

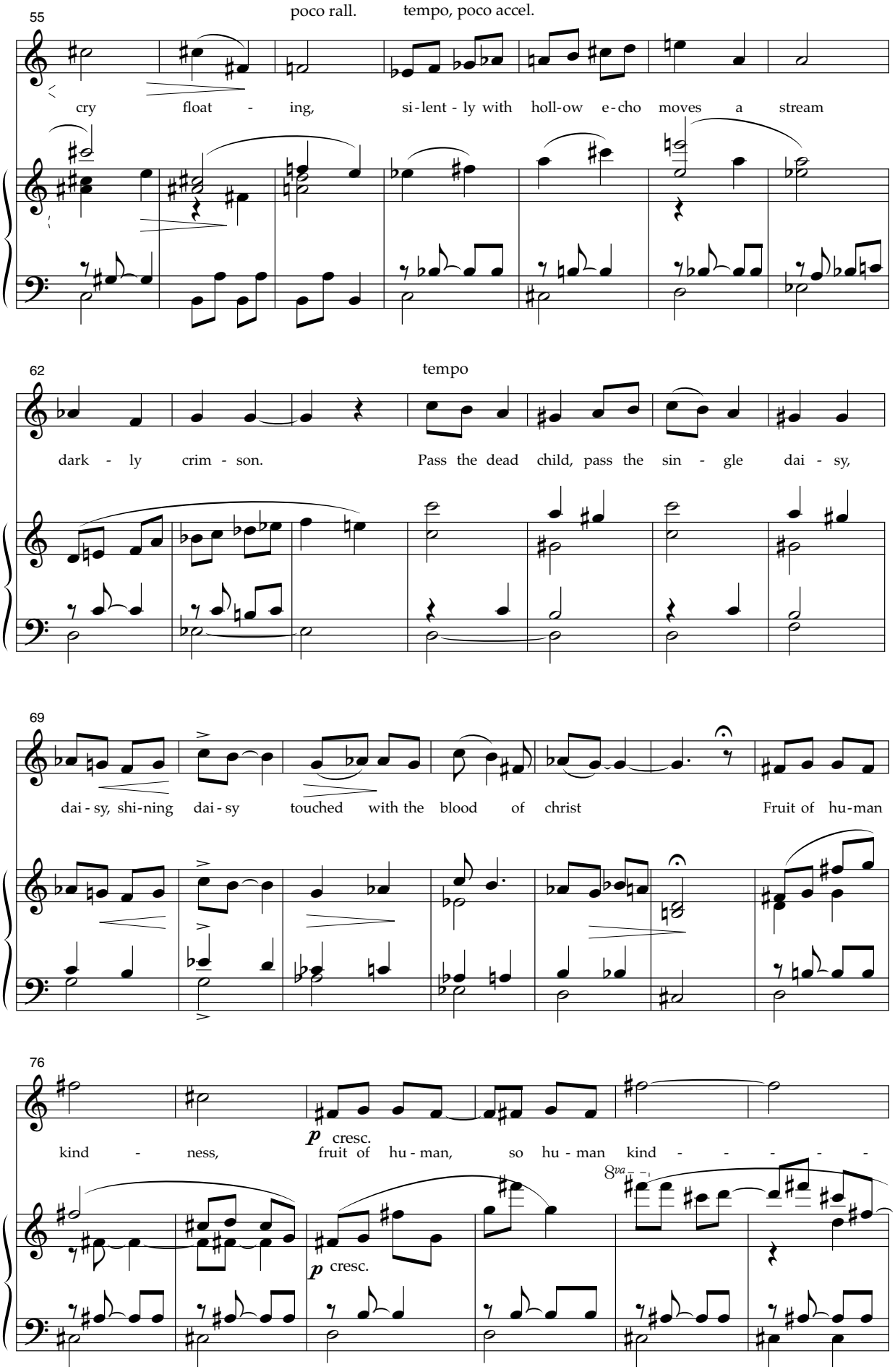

36
From bloo - dy door - ways the moon chas - es fear - ful -
Ped.
Ped.
Ped.
40
accel.
girls, Wild wolves have poured through the gates.
Ped.
Ped.
44
♩ = 92
mf sostenuto
48
mp
With sil - ver arms, to dy - ing
mp

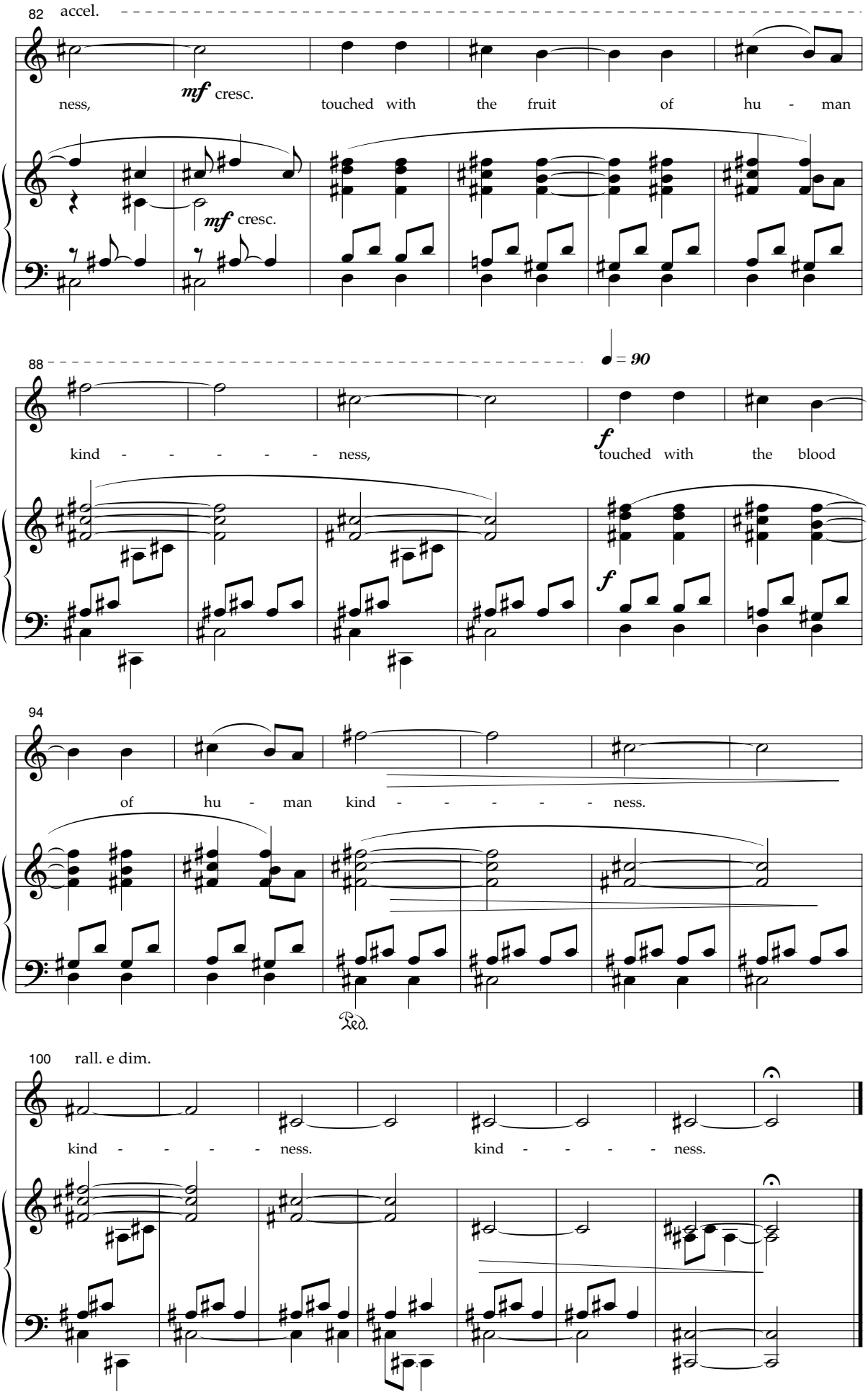

53
sol - diers, night comes, In the shade of the trees,
58
Ghosts of the fall - en are sigh - - - - - - - - -
62
mf
ing,
p
sigh - - - - - - - - -
mf
p
poco rall.
66
ing.
p

CREDO


♩ = 72
mp sostenuto
rall.
7
a tempo
poco rall.
a tempo
mf
p
Ped.
13
The clouds are fill - ing the deep for - est with ghost - ly eyes,
19
brush - ing e-'vry sha - - - dow, Stain - ing ev-'ry hand, each heart
Ped.


25
with blood un - seen.
mp sostenuto
Ped.
33
mf
41
Fall-en now your eye - lids,
Tang-led your hair,
fall - en, your
p
Ped.
48
sis - ter's eyes.
mp
O-ver the new graves a sin - gle dark
p
mp
Ped.


55
poco rall.
tempo, poco accel.
cry float - ing, si-lent - ly with holl-ow e-cho moves a stream
62
tempo
dark - ly crim - son. Pass the dead child, pass the sin - gle dai - sy,
69
dai - sy, shi-ning dai - sy touched with the blood of christ Fruit of hu-man
76
p cresc.
kind - ness, fruit of hu - man, so hu - man kind - - - - -
8va
p cresc.


82
accel.
mf cresc.
ness, touched with the fruit of hu - man
mf cresc.
88
♩ = 90
kind - - - - - ness, touched with the blood
f
f
94
of hu - man kind - - - - - ness.
Ped.
100
rall. e dim.
kind - - - - - ness. kind - - - - - ness.

Psyche

Psyche was written to a commission from the early music group *Musica da Camera* who were looking for a new work to place alongside a programme of Renaissance and Baroque works.
The work was written and had its first performances in 2005.

Commentary

The theme of the Greek legend of Psyche was chosen by *Musica ca Camera* for one of their concerts and so librettist Humphrey Bower set to work on a text.
After several drafts and much cutting I finally had a text I felt I could work with. One of the hardest challenges were the many long sections of necessary storytelling that were not very lyrical in nature. After considering a number of options I chose to treat the piece as a dramatic work, with a continuous music accompaniment. This way I could address all aspects of the text: the story-telling, the drama, and the moments of reflection and pathos. It also made a match with the music one is more used to hearing from this group if instruments, with a continuo playing under dramatic action a feature of much Baroque music.

The ensemble of soprano, recorders, Baroque cello and harpsichord was an unusual one for a contemporary composer, and it took a while before I imagined sounds that seemed satisfactory to me. Happily, I was pleased with the final results, and felt that my writing for the instruments was satisfactory, with little need for correction.

psyche

a song cycle for
soprano, recorder,
harpsichord and cello

music by Quentin Grant

words by Humphrey Bower

Commissioned by Adelaide Baroque (2005)
with assistance from the Australia Council for the Arts

musical notes

- harpsichord stops to be chosen at the discretion of the player, taking into account the dynamic changes in the piece
- tenor recorder to be used
- trills to use the natural note above, unless indicated otherwise

psyche Humphrey Bower 2005

NOTE:
This poem is included on pages 205-206 of the print copy of the thesis held in the University of Adelaide Library.

psyche

NOTE:
This song is included on pages 207-225 of the print copy of the thesis held in the University of Adelaide Library.

Disappearance

This work was composed in 2002 for the programme given that year by the Settembrini Piano Trio as part of the Firm's subscription series in Adelaide.

The recording on the accompanying CD is of that performance.

Commentary

This piece could be seen as a companion piece to the *Elegy - on the Death of Robert Schumann* discussed in the first volume of this submission. The composer in this case is Franz Schubert and instead of taking a theme for my starting point I've chosen a complete song cycle in this case: that of the sublime *Winterreise.* And, although there are a couple of moments in my work, especially the final 30 seconds, which are reminiscent of the Schubert work it is more the world of that song cycle that is used to set a tone, a sense of place for my work. So it is in a way a landscape piece that is a survey of a very particular landscape: that of the village and countryside around the town that is the setting for *Winterreise.* And in this landscape there is a ghost, an absence that inhabits it: that of the narrator of the song cycle's tale. Perhaps all our landscapes are similarly "inhabited" by the "disappeared", for do we not see ourselves placed in the landscapes of our lives and, eventually, in the process of aging, begin to see some (and then all) of these landscapes with ourselves missing from them? This is partly what the narrator in Winterreise is doing. He is not only visiting scenes and recalling past happiness but also seeing these places, already, as coloured by his absence, by his impending suicide. In *Disappearance* I have shadowed Schubert's music to explore, in my own particular way, this village and in doing so, my own 'village'; my own 'life spaces' to evoke a sense of melancholy and wonder at our 'beingness' and ultimate absence.

Disappearance

for piano trio

Quentin Grant, 2002

Disappearance

for piano trio

Quentin Grant, 2002

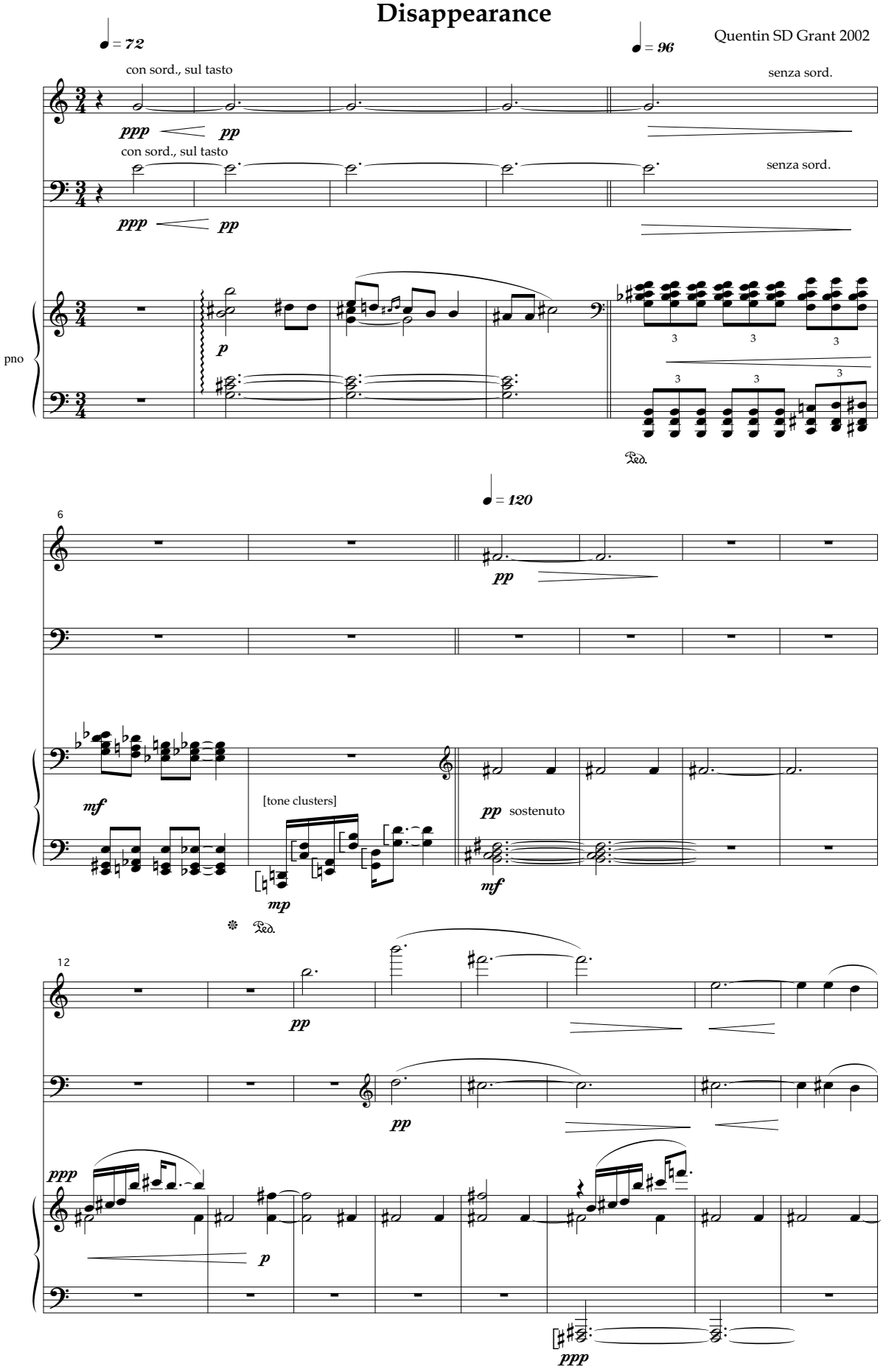
Notes

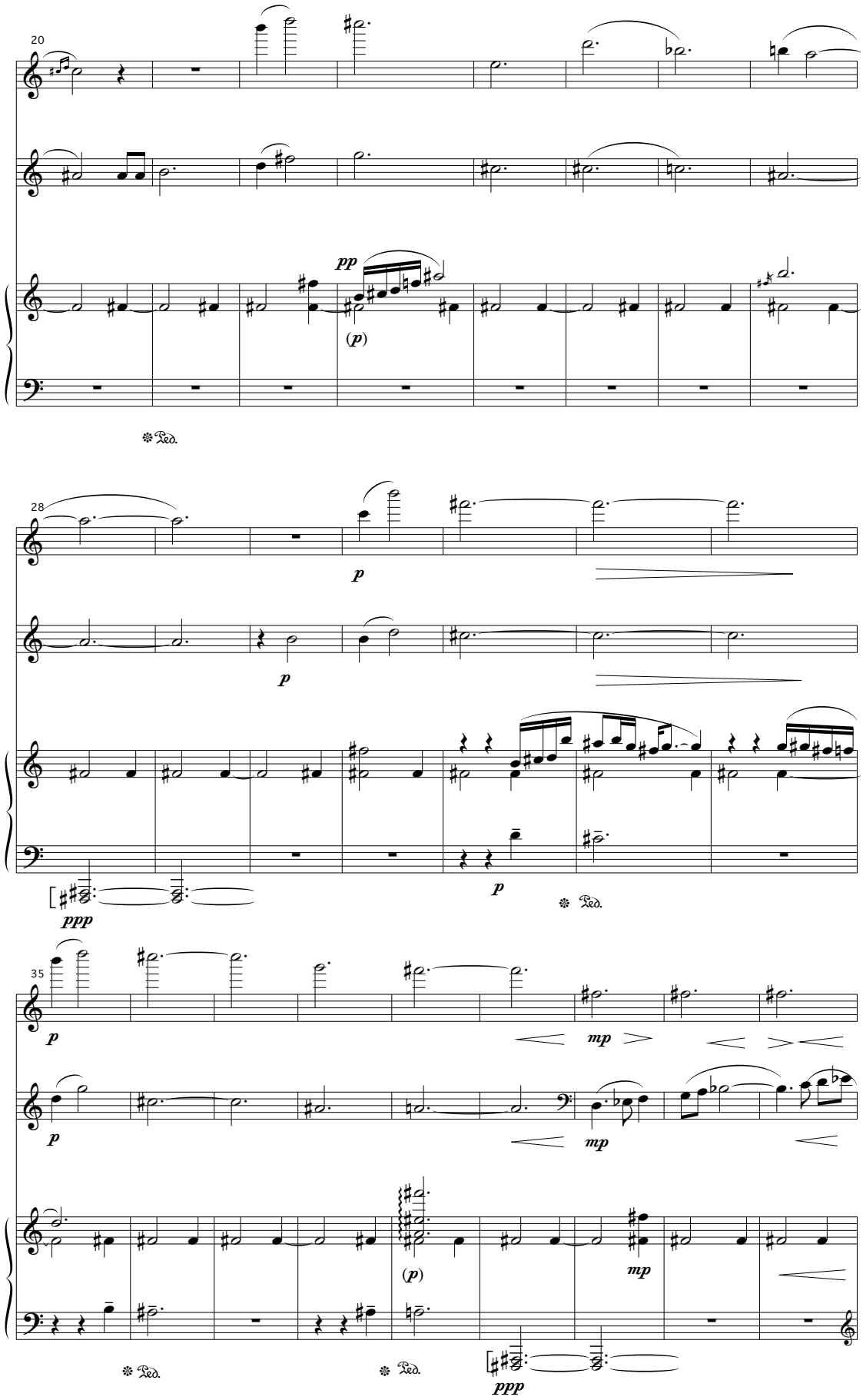
- espressivo sempre
- tone clusters are indicated by a bracket between the top and bottom notes of the cluster (a dotted line indicates a succession of clusters)
- accidentals apply for the whole bar and revert to naturals after a barline.
- (piano) accidentals apply only to the staff
- dynamics are often specific to one line.
- pedalling may be altered

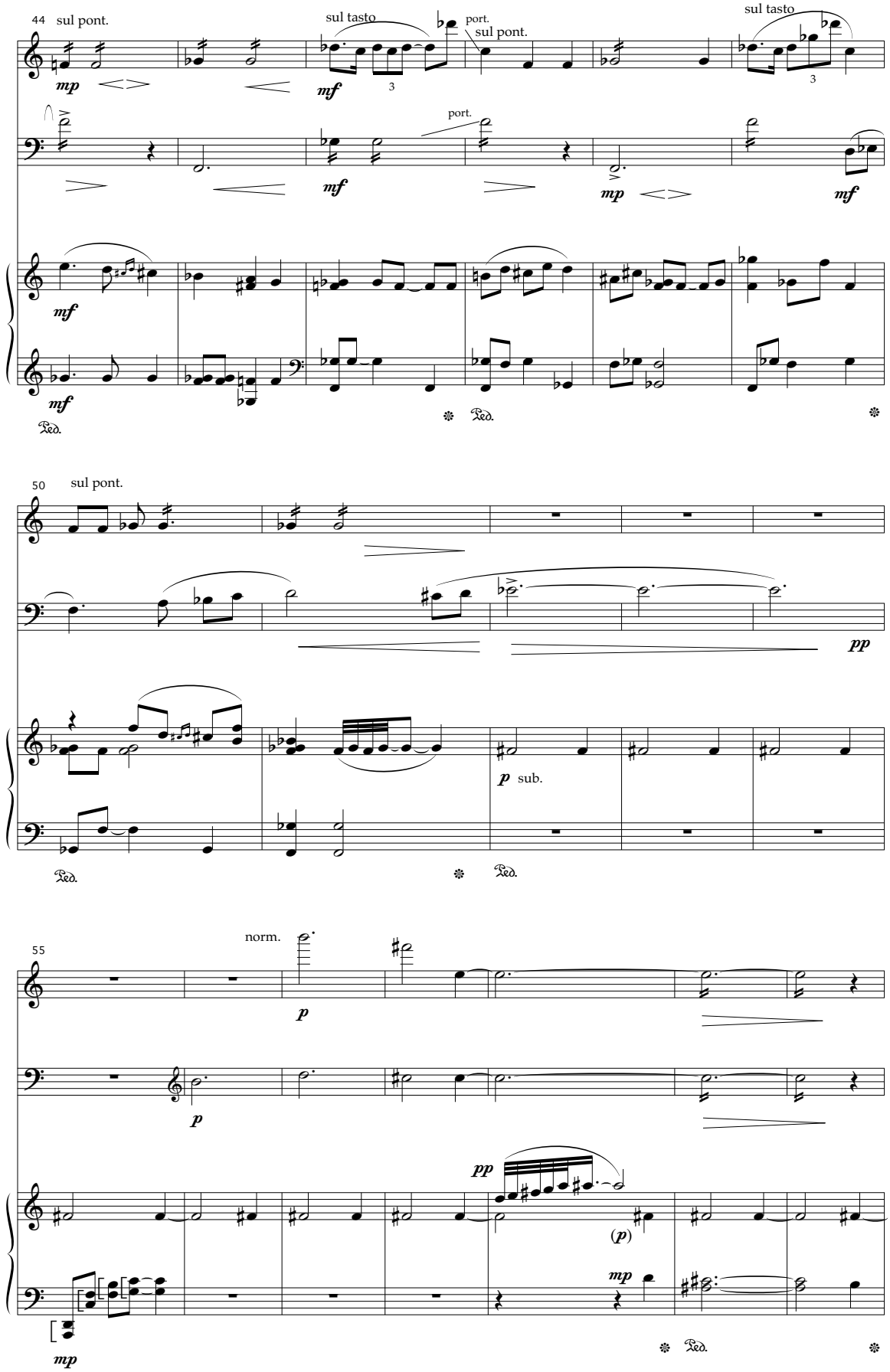
Duration is c. 9 minutes.

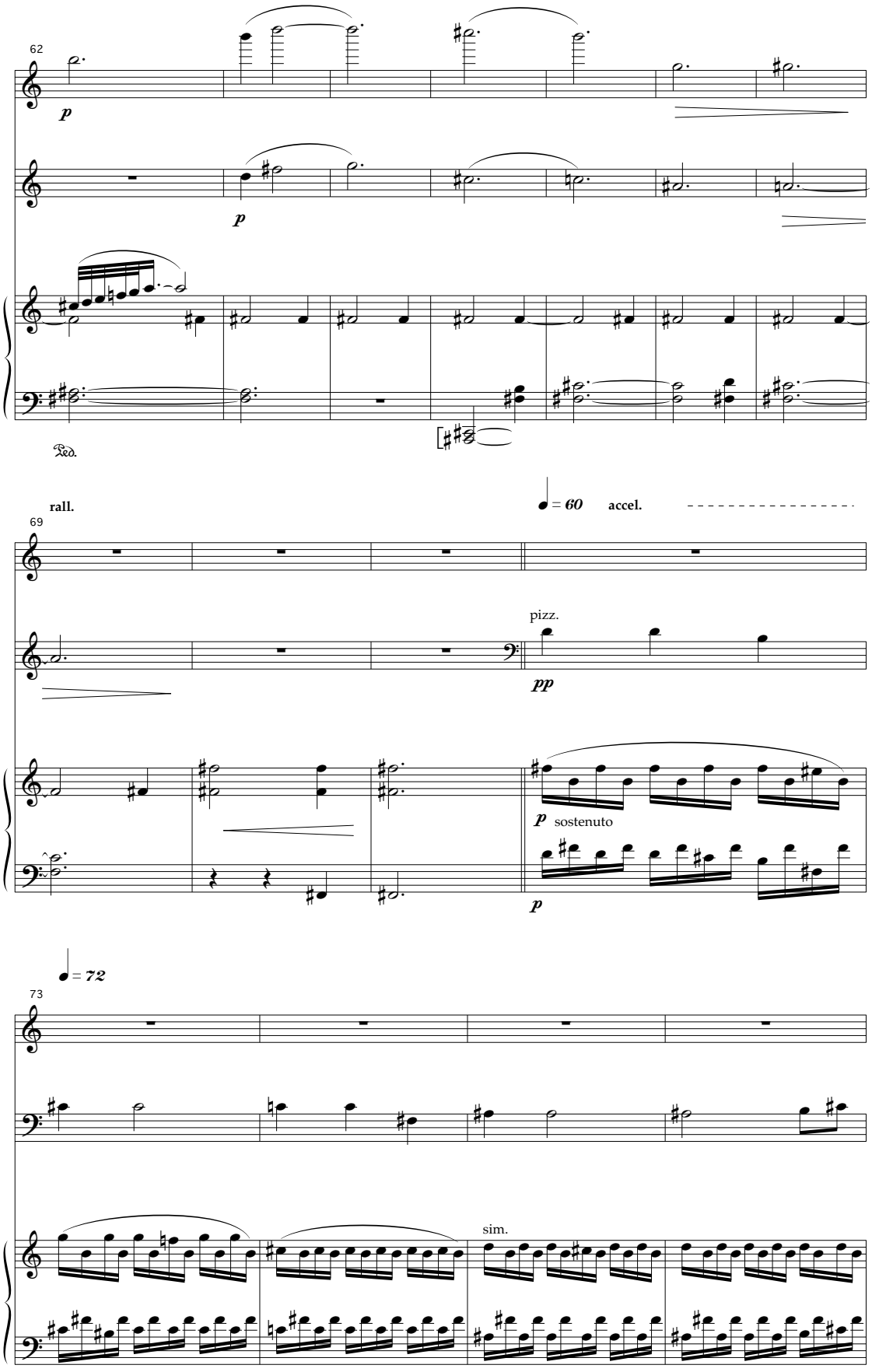
Disappearance

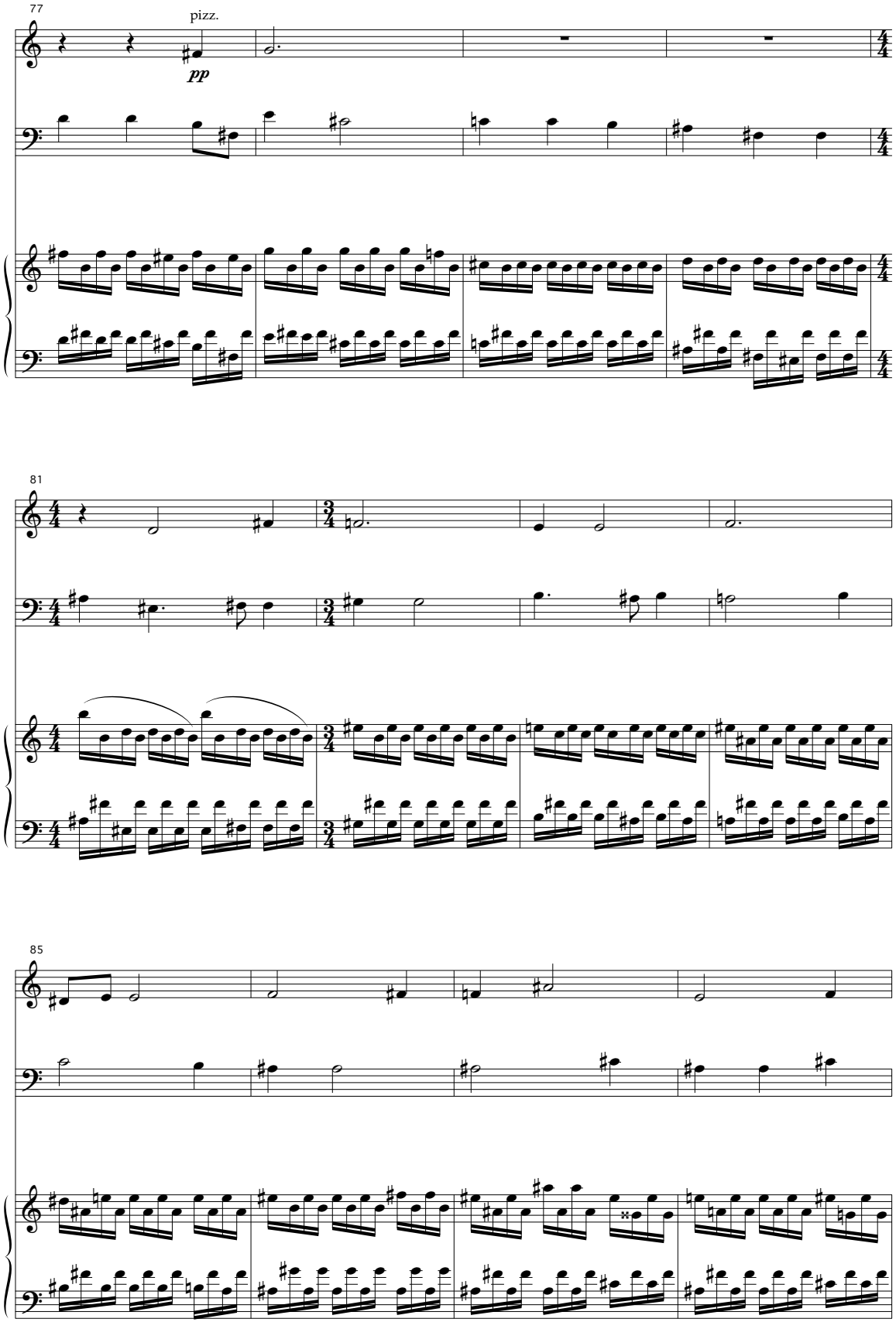
Quentin SD Grant 2002

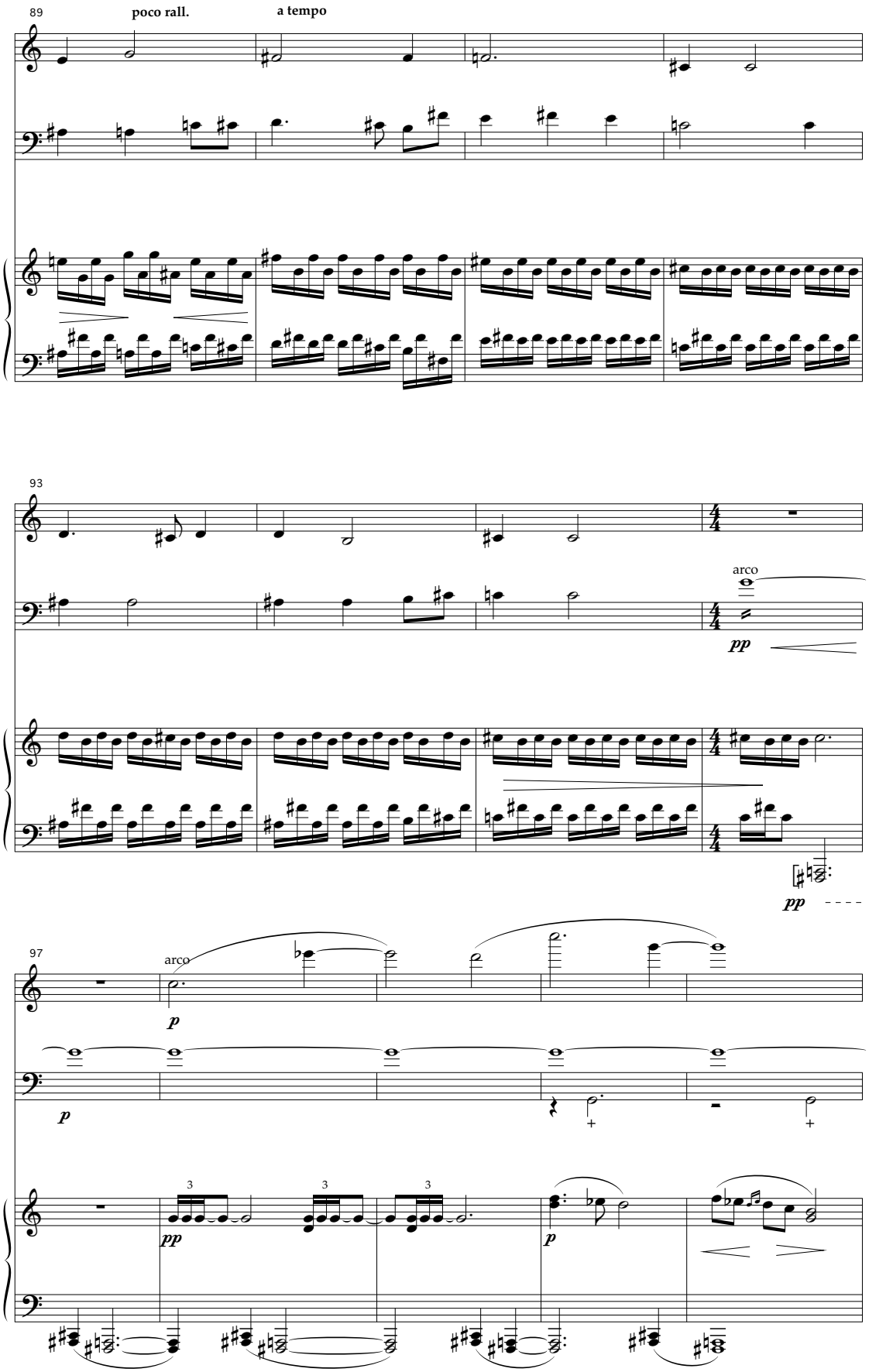


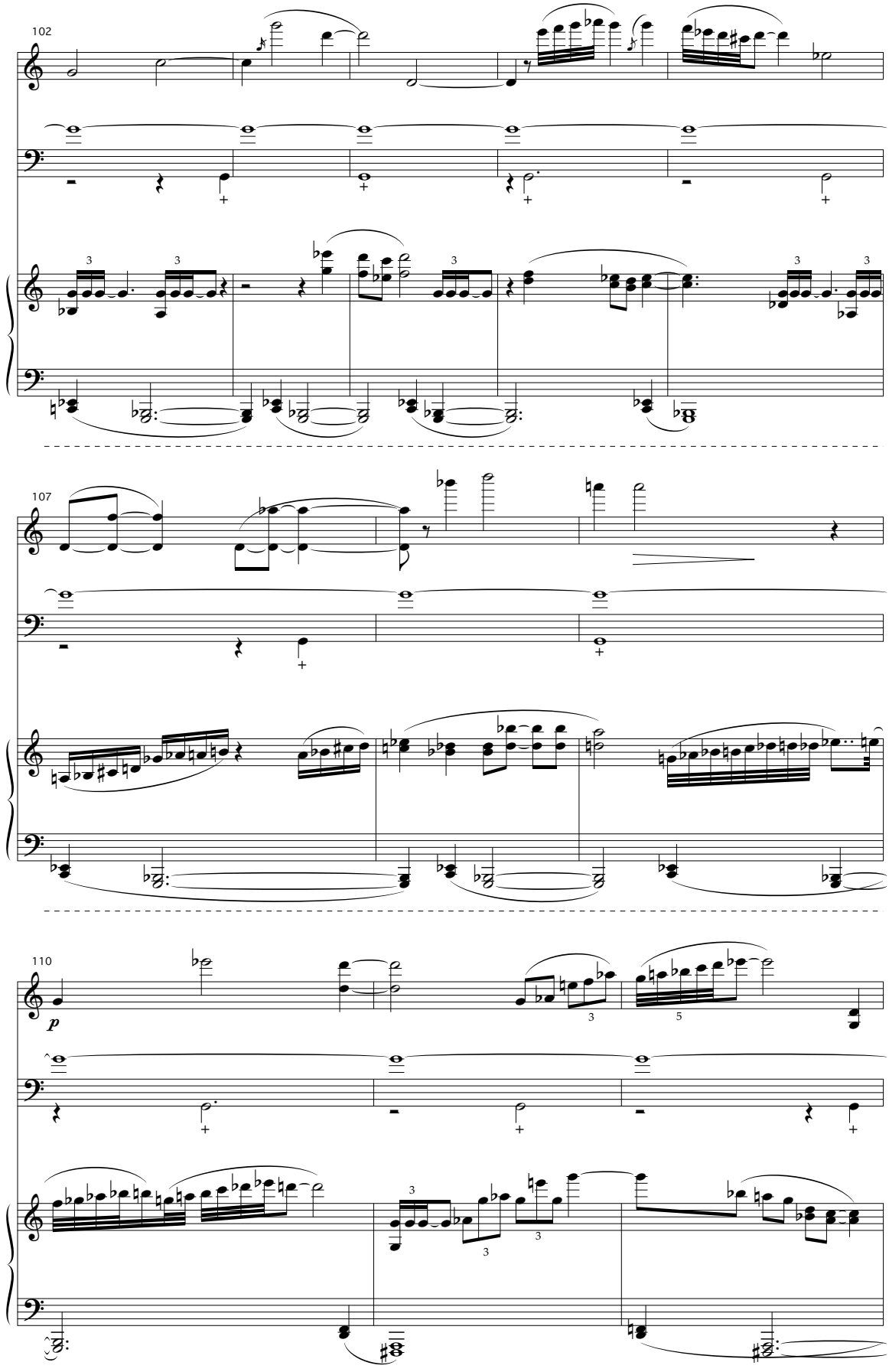

20
pp
(p)
Ped.
28
p
p
ppp
p
Ped.
35
p
mp
p
mp
(p)
mp
Ped.
Ped.
ppp

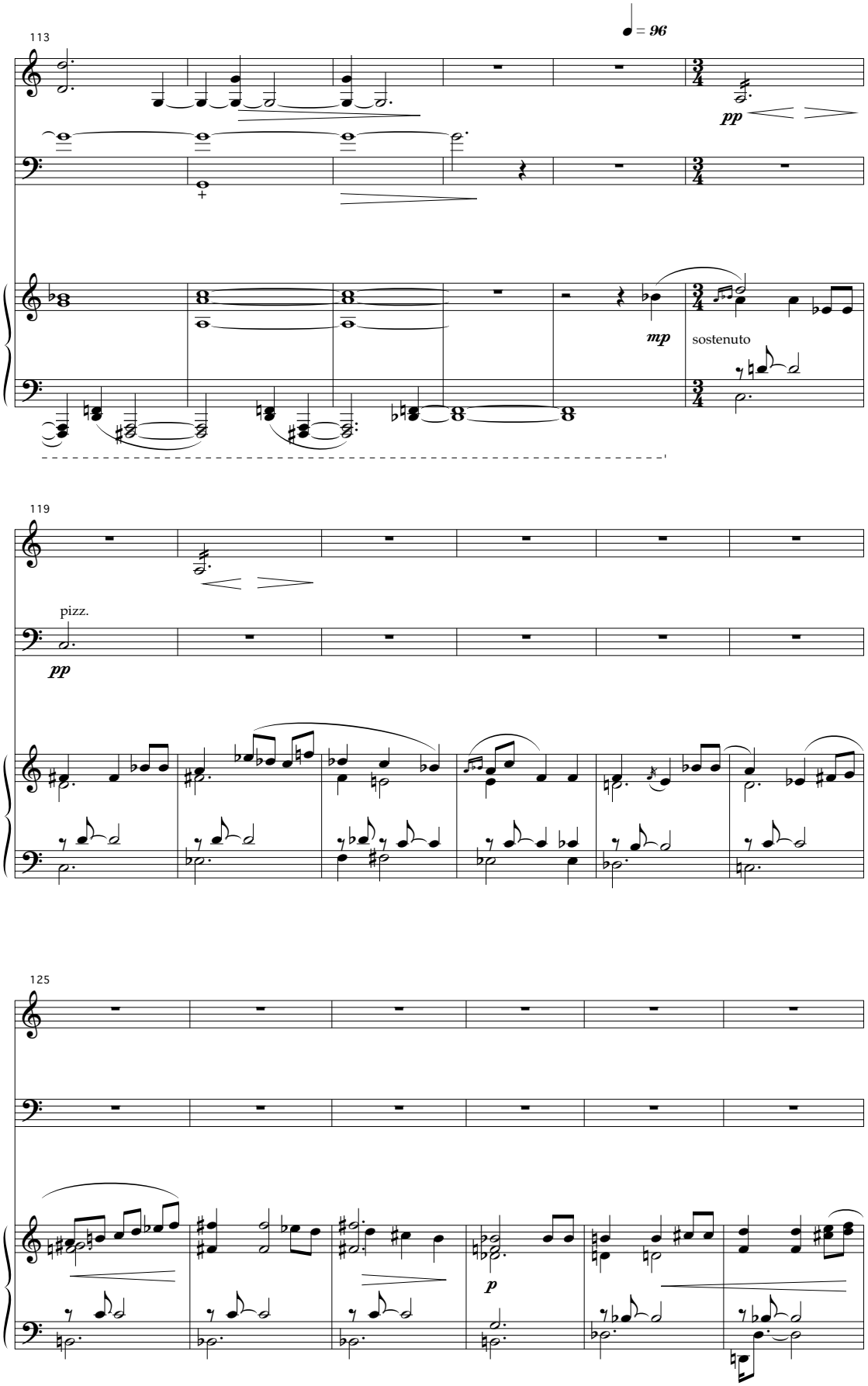

44
sul pont.
sul tasto
port.
sul pont.
sul tasto
port.
50
sul pont.
sub.
55
norm.

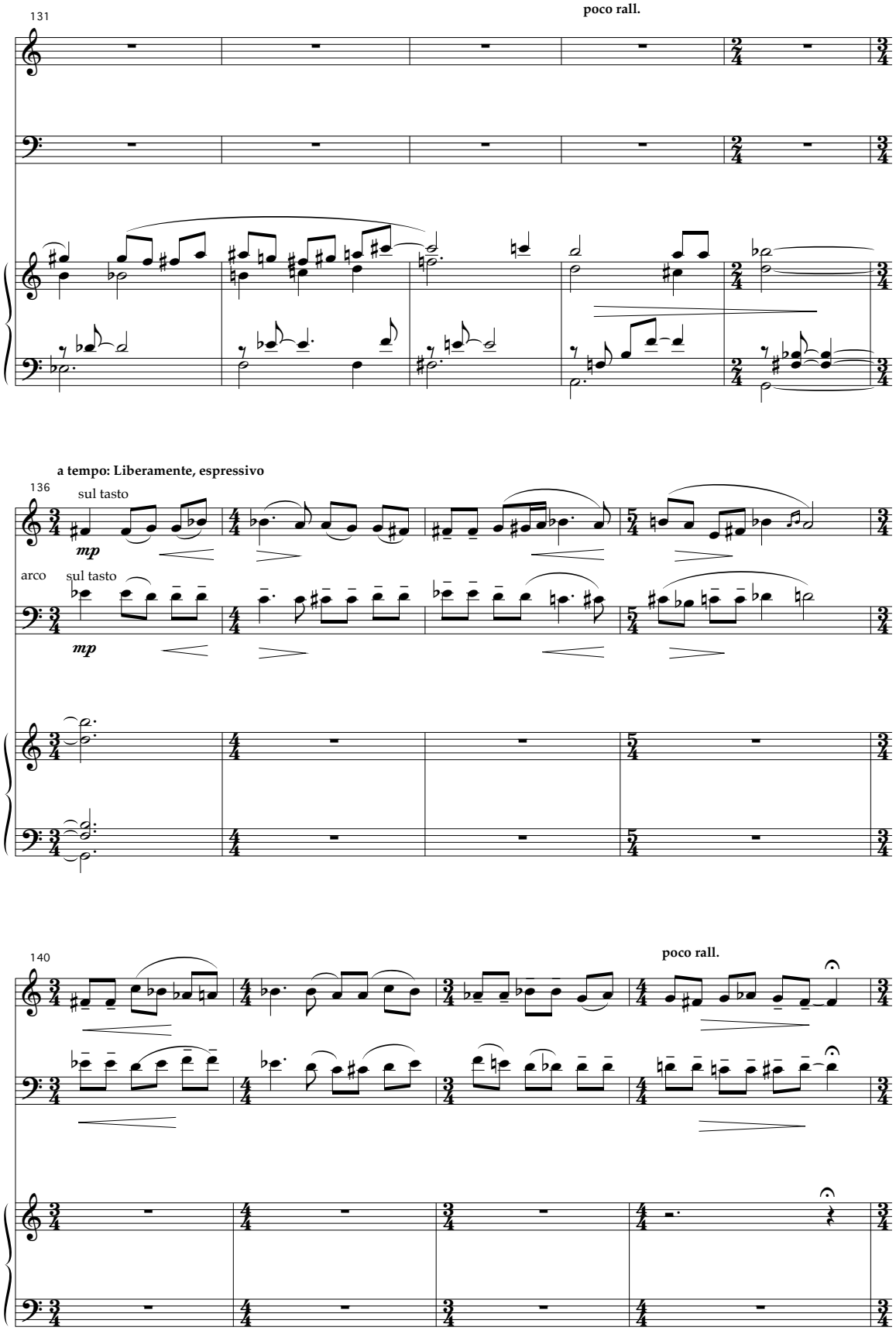

62
p
p
Ped.
rall.
69
♩ = 60
accel.
pizz.
pp
p sostenuto
p
♩ = 72
73
sim.

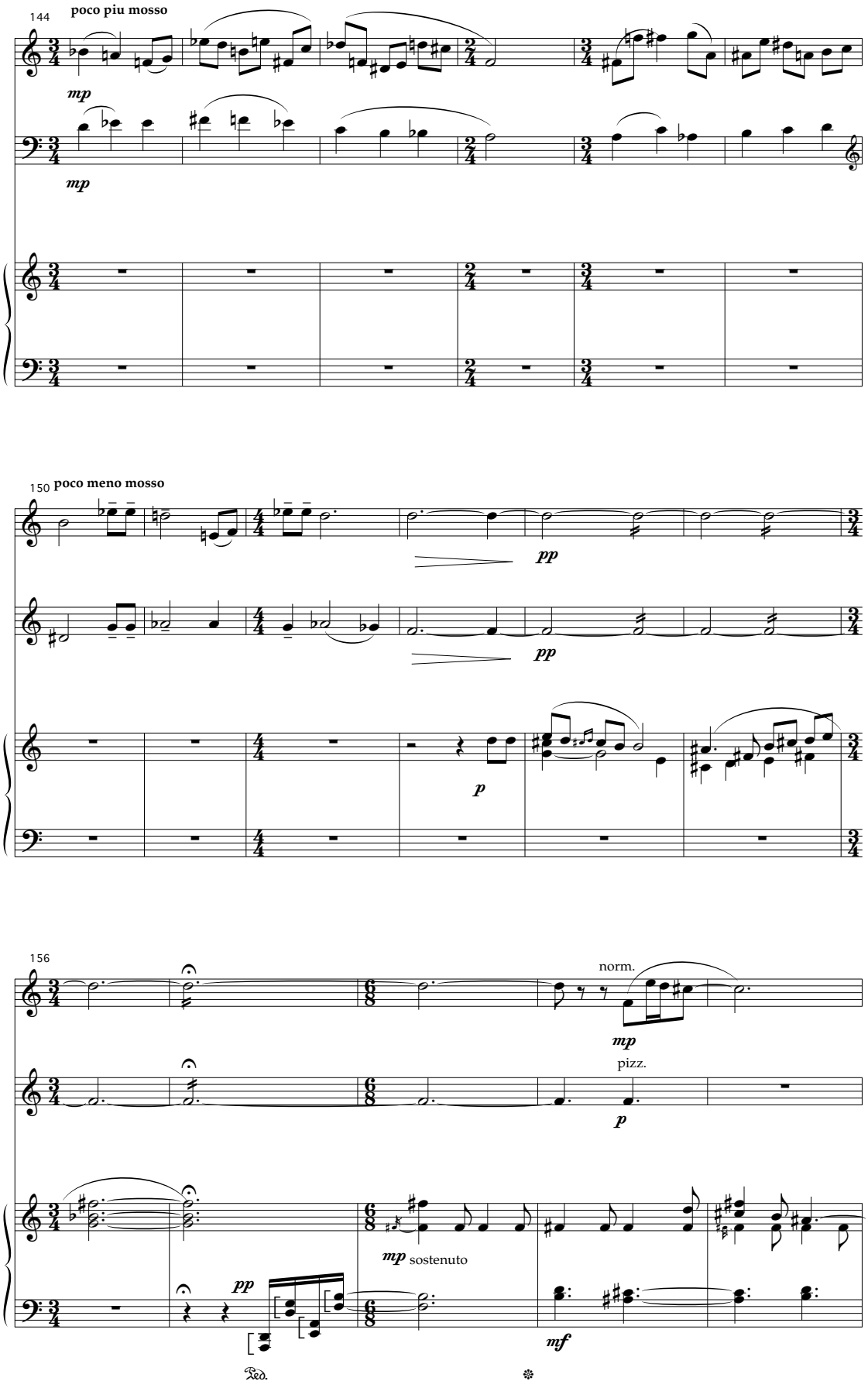

77
pizz.
pp
81
85

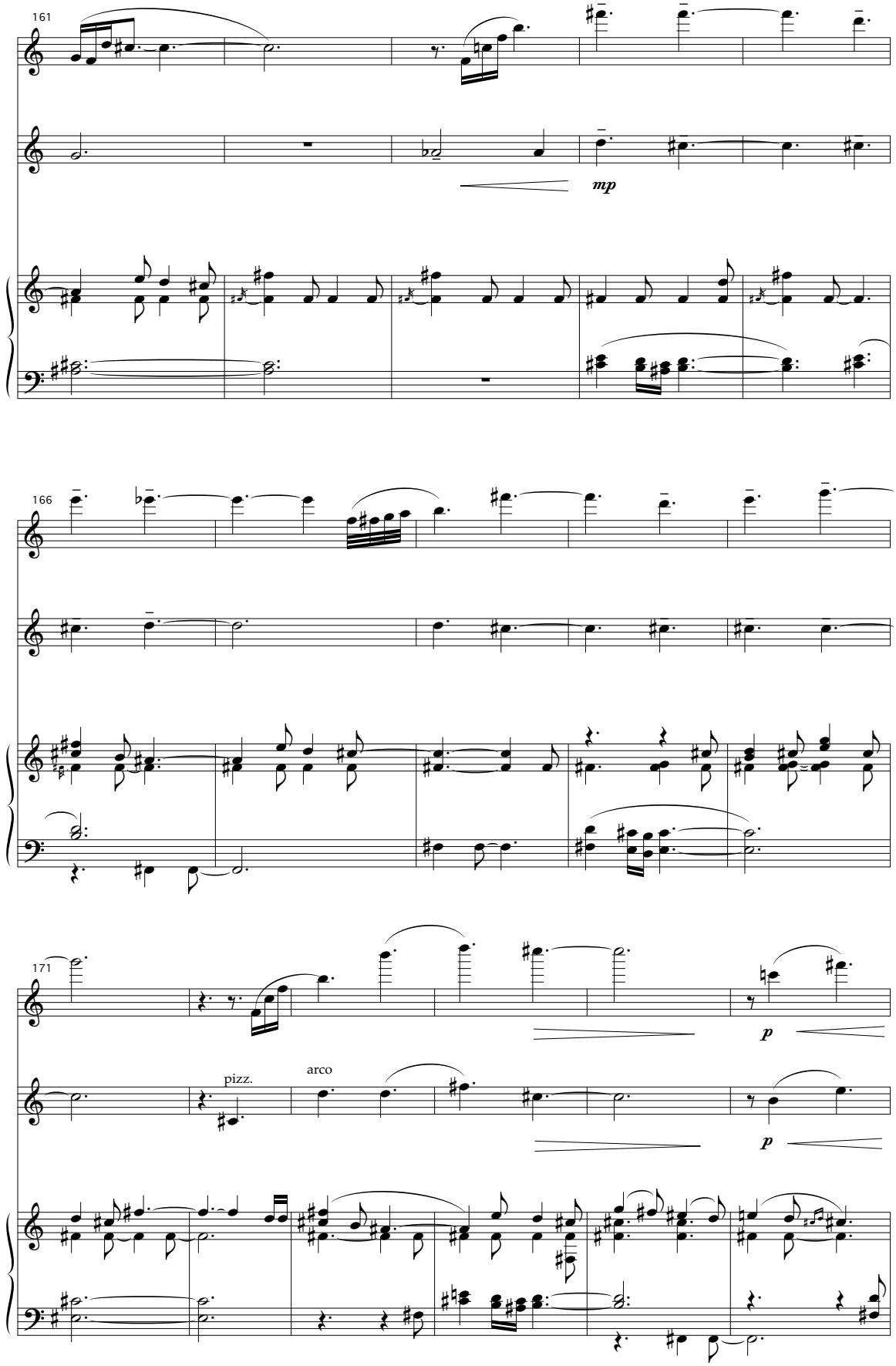

89
poco rall.
a tempo
93
arco
pp
pp
97
arco
p
p
pp
p

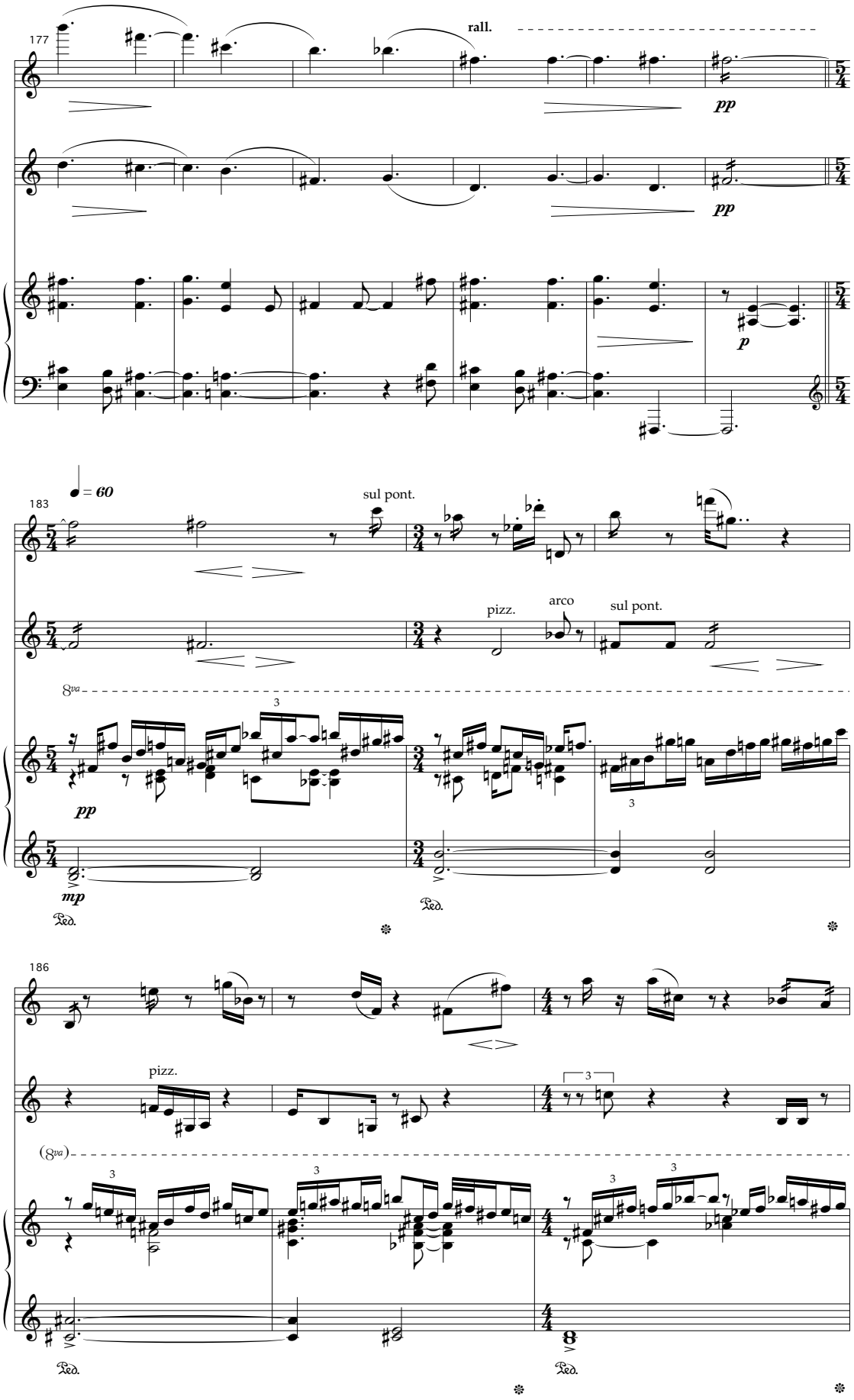

102
107
110
p

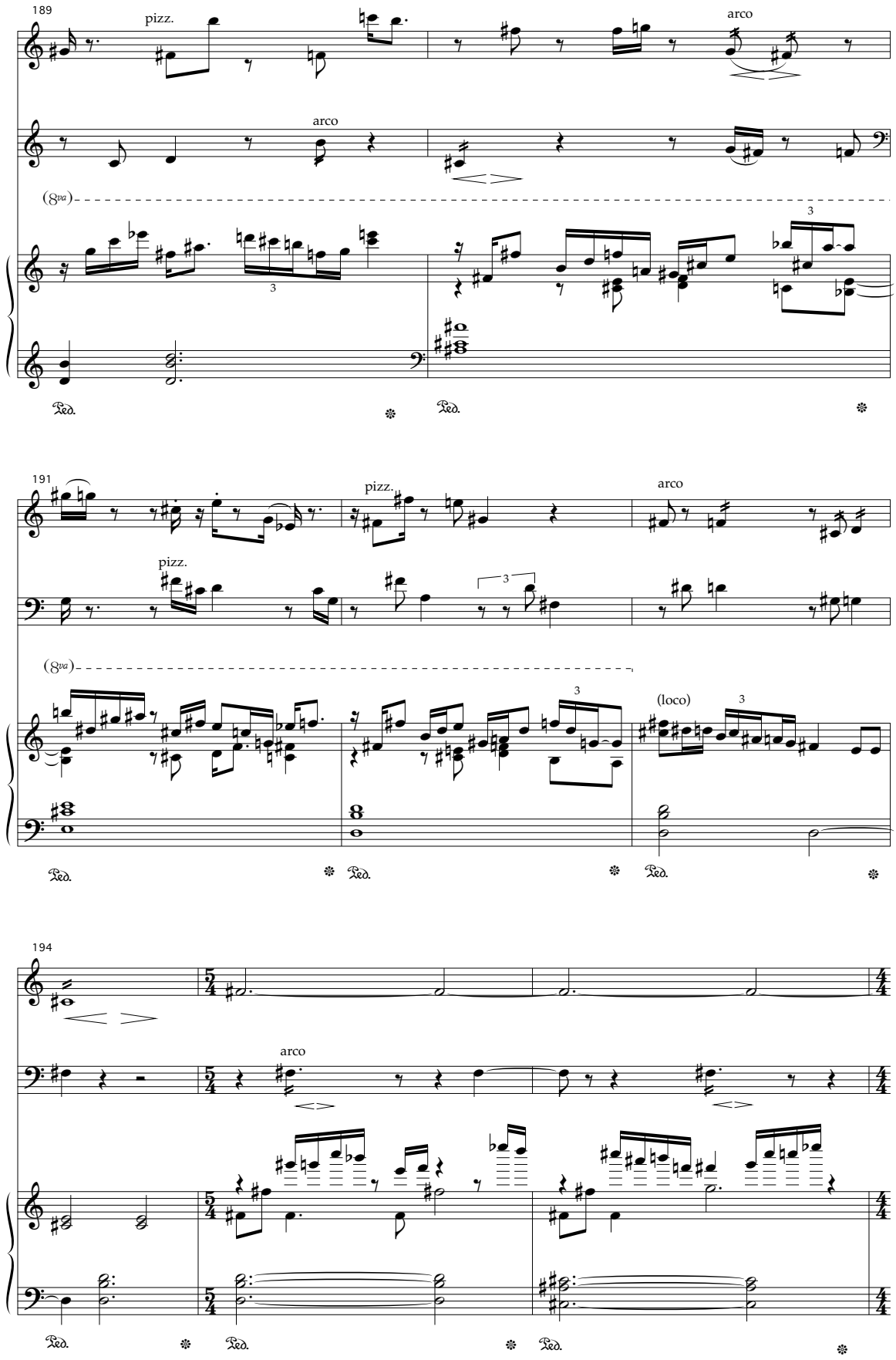

113
♩ = 96
pp
mp
sostenuto
119
pizz.
pp
125
p

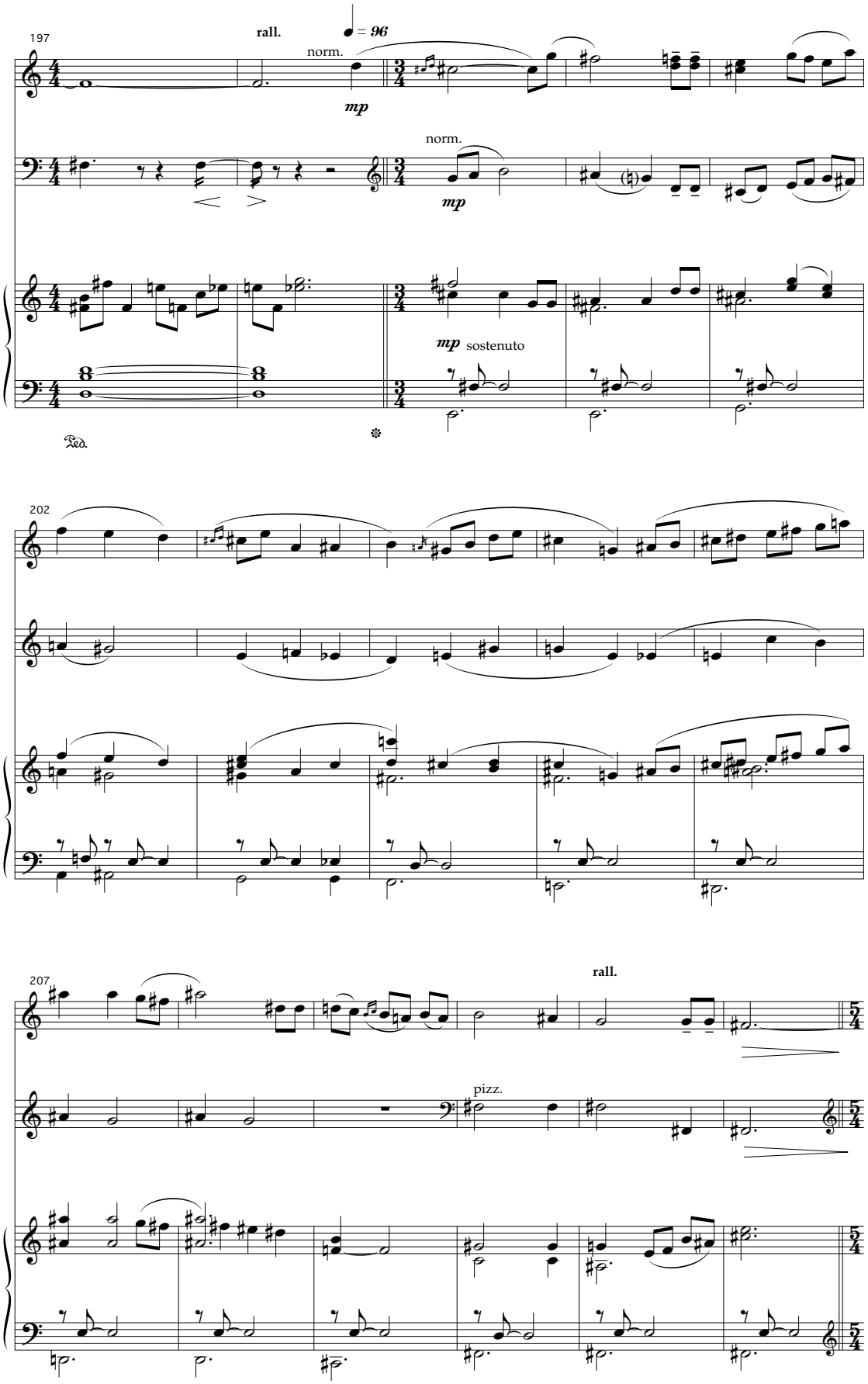

131
poco rall.
a tempo: Liberamente, espressivo
136
sul tasto
mp
arco
sul tasto
mp
140
poco rall.

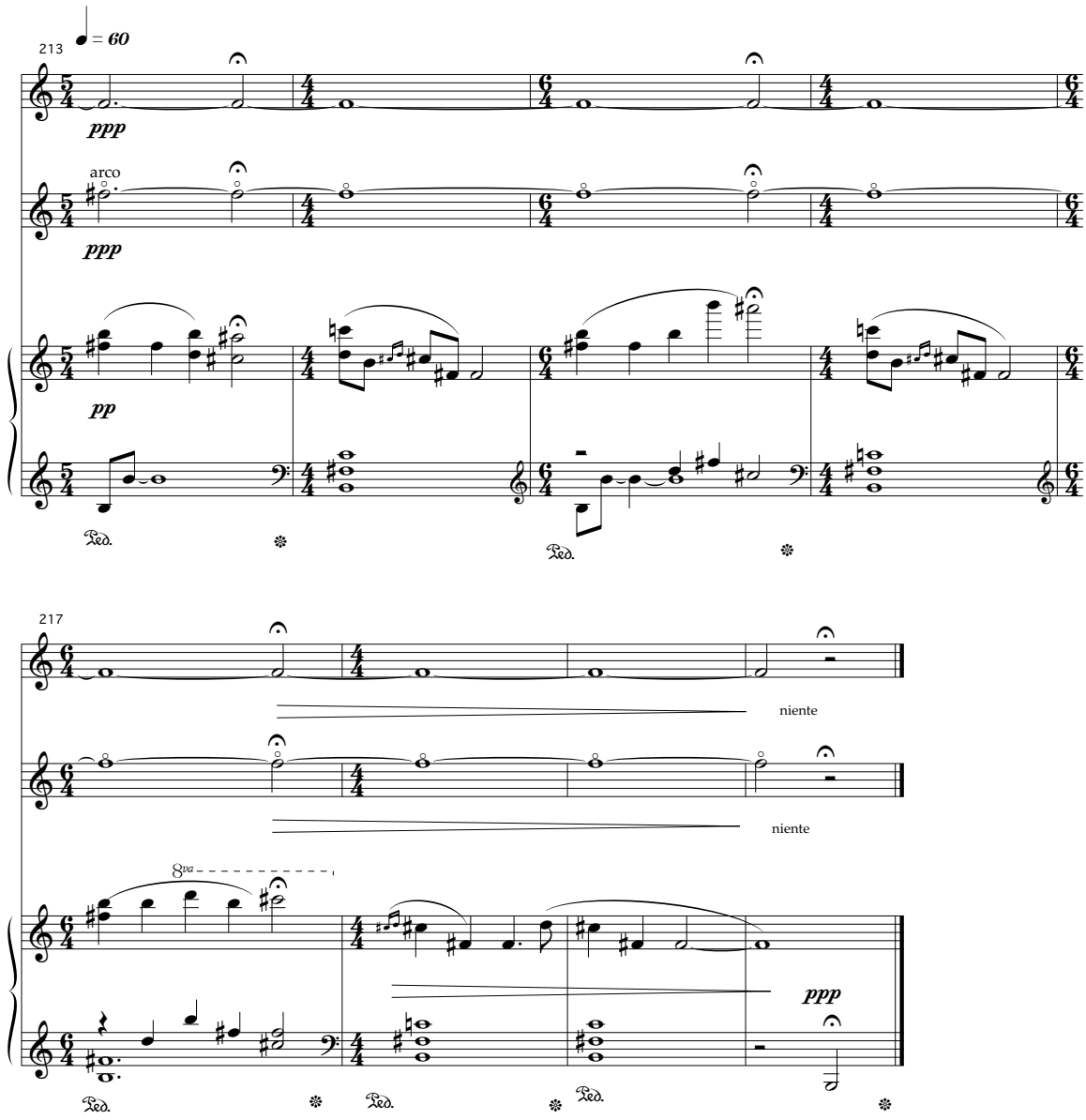

144
poco piu mosso
mp
mp
150
poco meno mosso
pp
pp
p
156
norm.
mp
pizz.
p
mp sostenuto
pp
mf
Ped.


161
mp
166
171
pizz.
arco
p
p


177
rall.
pp
pp
p
183
♩ = 60
sul pont.
pizz.
arco
sul pont.
8va
pp
mp
Ped.
Ped.
186
pizz.
(8va)
Ped.
Ped.


189
pizz.
arco
arco
(8va)
3
3
Ped.
Ped.
191
pizz.
arco
pizz.
3
(8va)
3
(loco)
3
Ped.
Ped.
Ped.
194
arco
Ped.
Ped.
Ped.


197
rall.
♩ = 96
norm.
mp
norm.
mp
mp sostenuto
Ped.
202
207
rall.
pizz.


213
♩ = 60
ppp
arco
ppp
pp
Ped.
Ped.
217
niente
niente
8va
ppp
Ped.
Ped.
Ped.

in darkness

This work was composed in 2006 for the programme given that year by the Settembrini Piano Trio as part of the Firm's subscription series in Adelaide.

The recording on CD 2 is of that performance.

Commentary

The process of composing this piece is an unusual one for me, and one that I engage in very rarely. For here the emphasis has been on the rhythms and sound colours rather than on lyrical and harmonic aspects, as is more generally my focus. It sits alongside works such as *Burnt Sky* from 1998 and *Torn Flight* from 1995.

It is interesting that when working with this type of material, where the composer is working with the shaping of sound as colour and movement that a different, one might say, a more lax approach is sufficient. And the techniques of the colourists, of composers such as Debussy, early Stravinsky or Boulez, or even the new complexitists, come to the fore (though the actual materials I use in this piece have little in common with any of these). So I find myself writing in sections, and continuing with a certain rhythm and tone colour until I tire of it, and then moving on to another section, and so on until a piece of sufficient length is formed. I will still have ingredients binding the whole, motivic connections, repetitions, but they seem less important, less vital in writing a work such as this. The momentum is principally generated by the continual movement from one section to another, by changes in tempo and changes in activity levels. And I can get these contrasts by not having to introduce contrasting harmonic or melodic material, but by simply introducing an extreme change of tessitura or dynamic or metre. Though not requiring the concentration that writing a motivically driven work, the balance of the ingredients still has to be found, and the momentum maintained. The strong, driving rhythms are central to this momentum and propel the piece forward with vigour. And by not lingering on any particular rhythm, but rather moving from one energetic rhythm to another, I've avoided (hopefully) the chance that any section will start to flag for the listener.

in darkness

for violin, cello and piano

by Quentin SD Grant, 2006

in darkness

for violin, cello and piano

by Quentin SD Grant, 2006

Notes

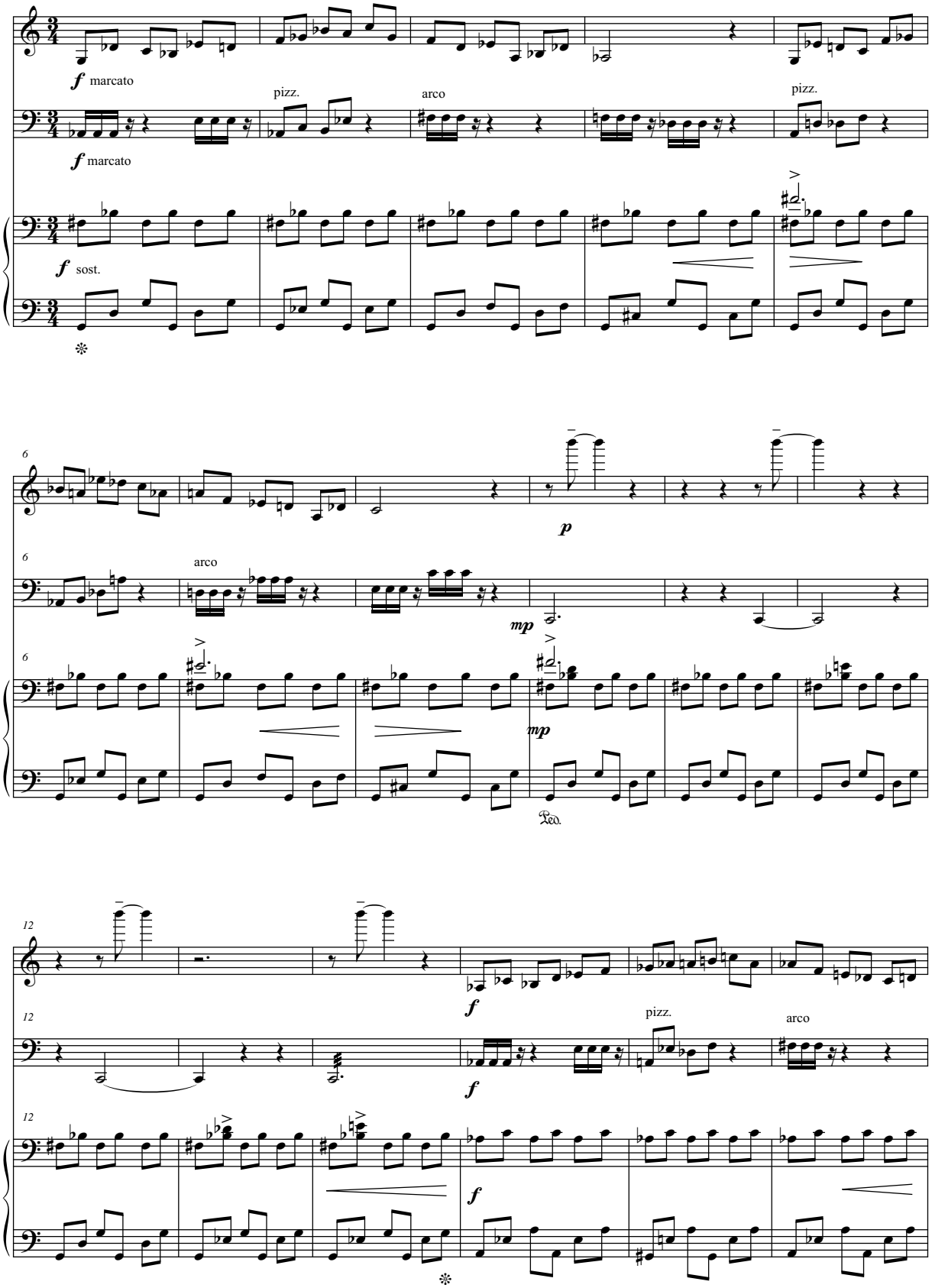
- accidentals apply for the whole bar and revert to naturals after a bar line
- tremolo is indicated by three dashes on the stem
- piano part to be sustained as much as possible
- hairpins indicate, unless otherwise given, a crescendo or diminuendo of one dynamic graduation.

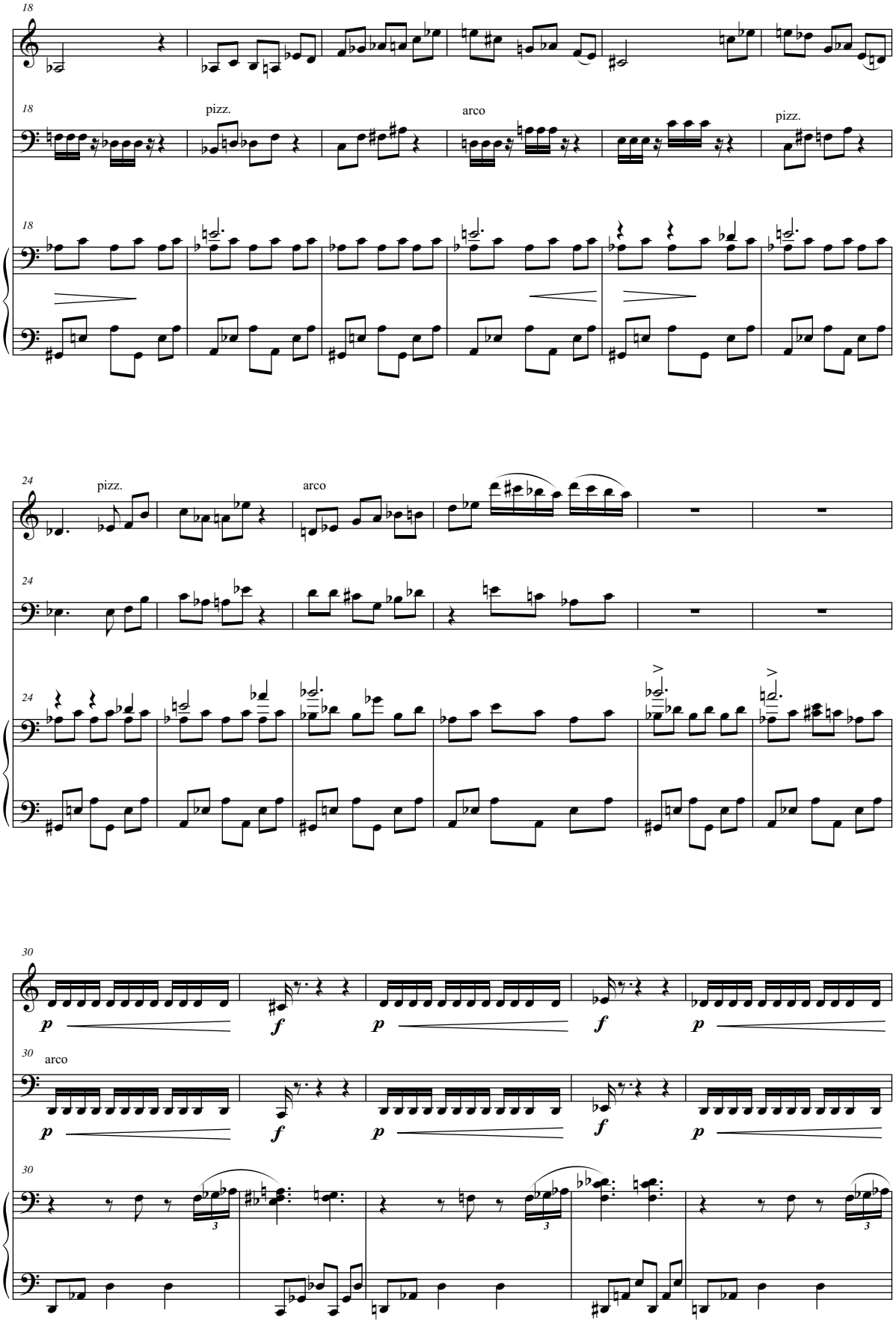
Duration is c. 9 minutes.

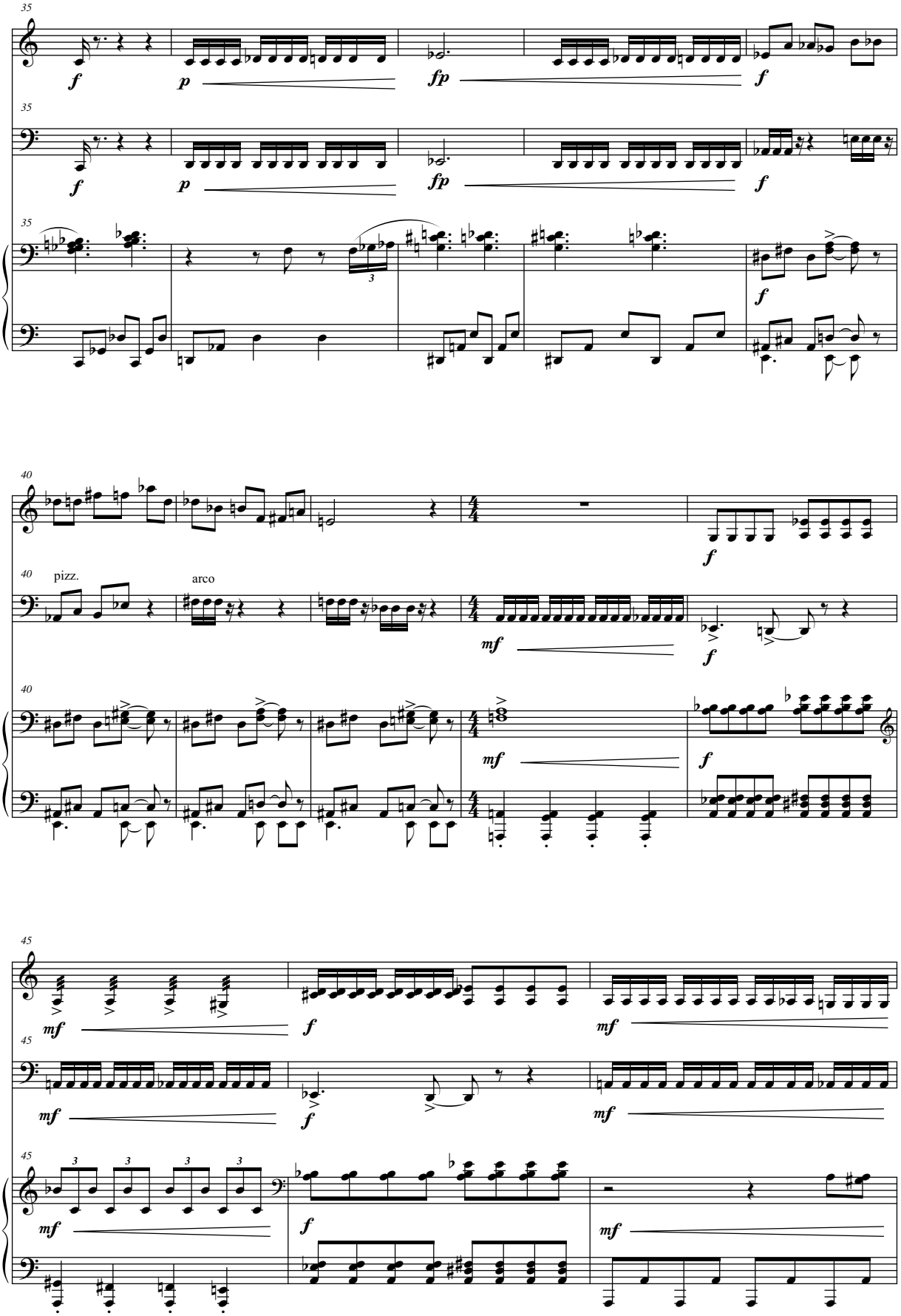
in darkness

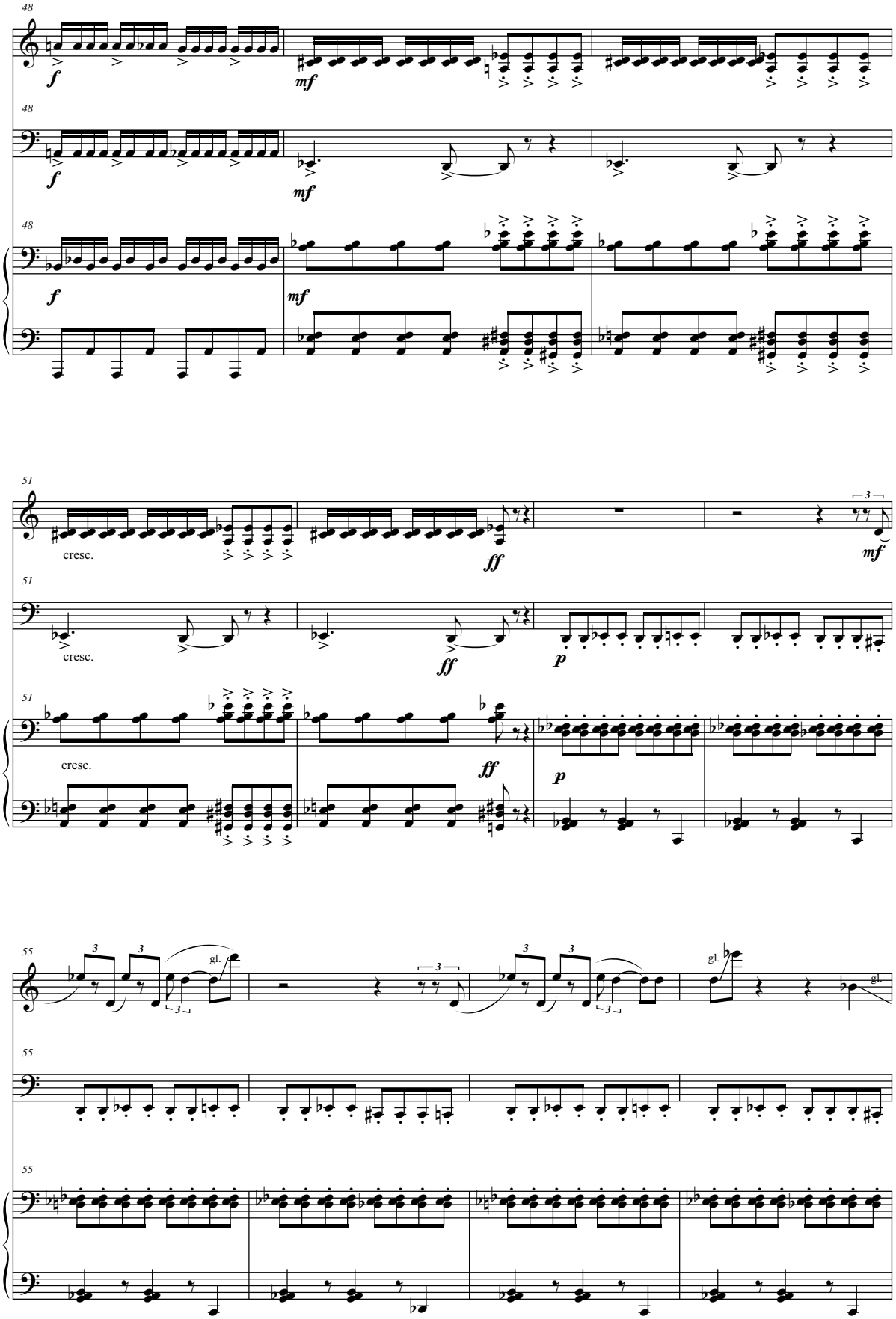
schnell, ♩ = *164*

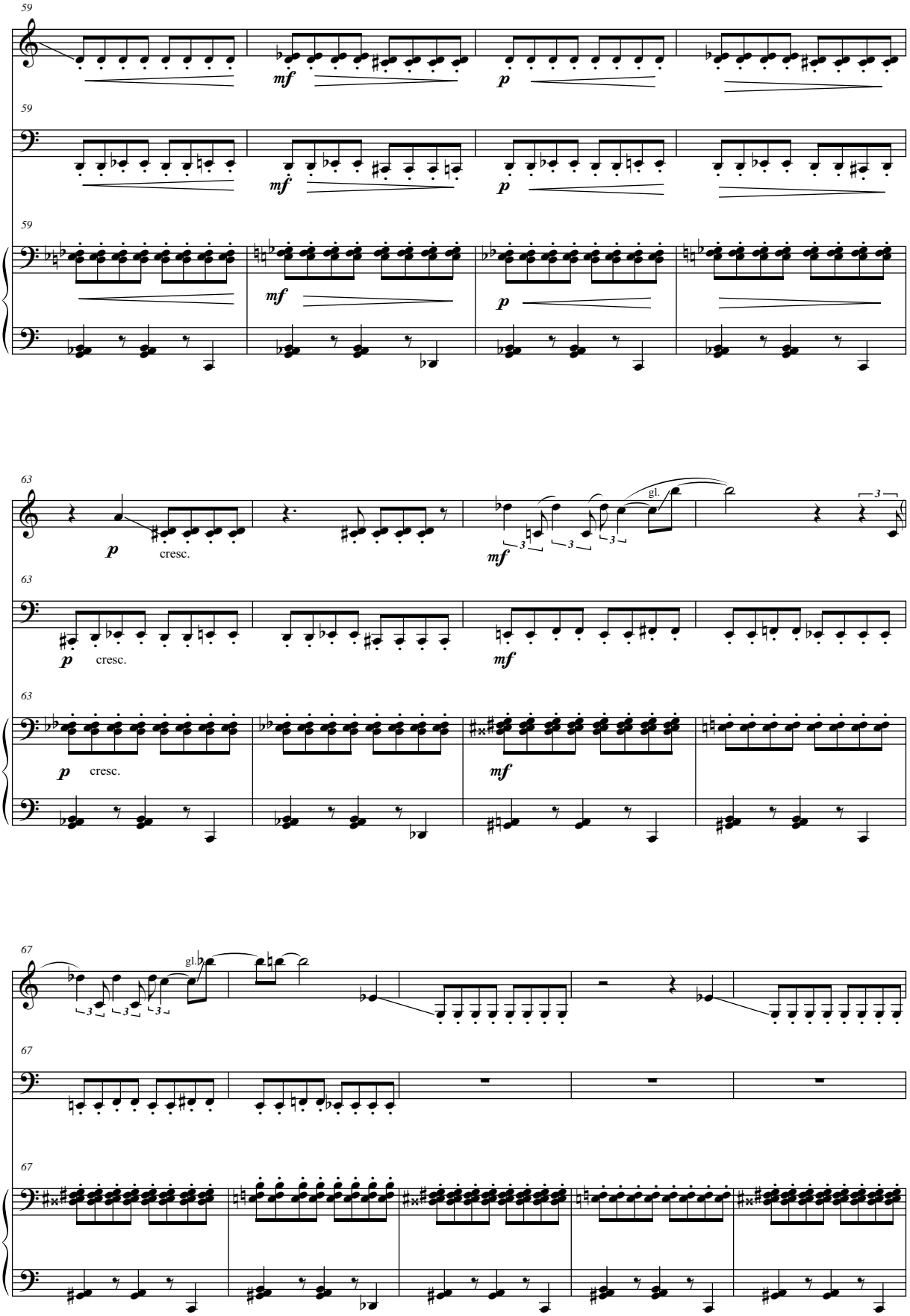
quentin sd grant

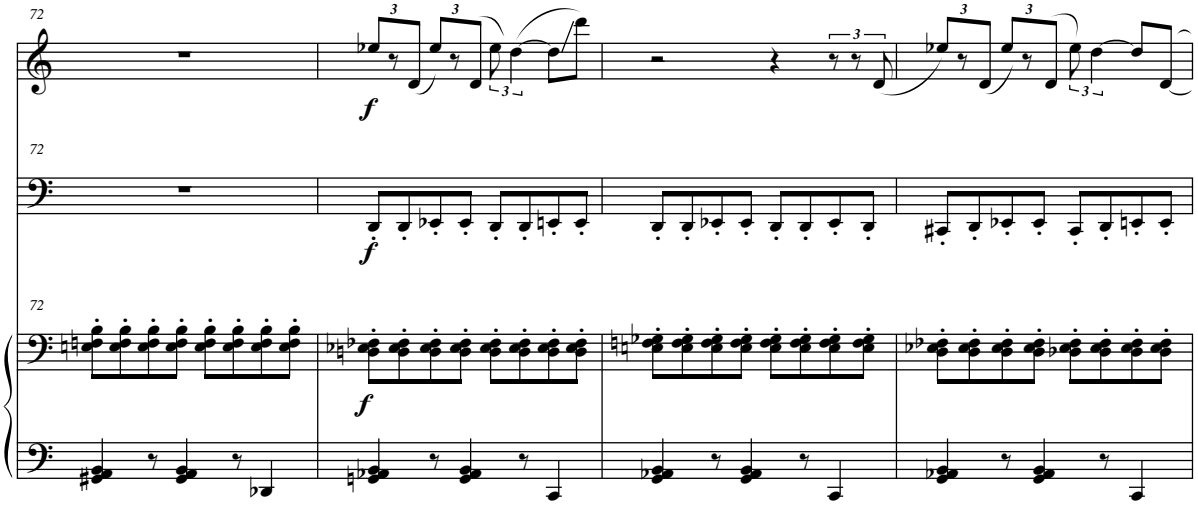


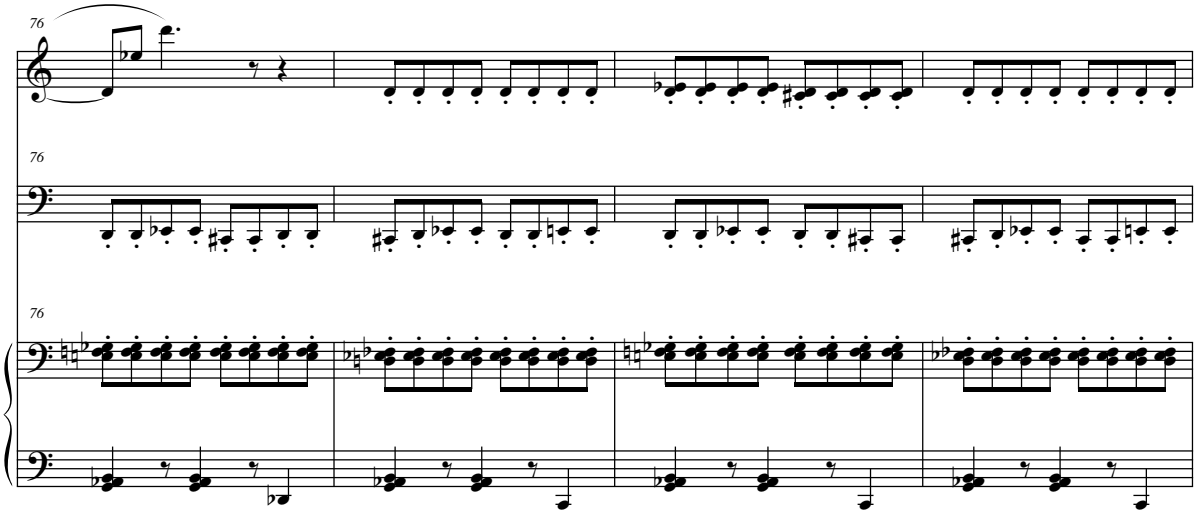

18
pizz.
arco
pizz.
24
pizz.
arco
30
arco
p
f

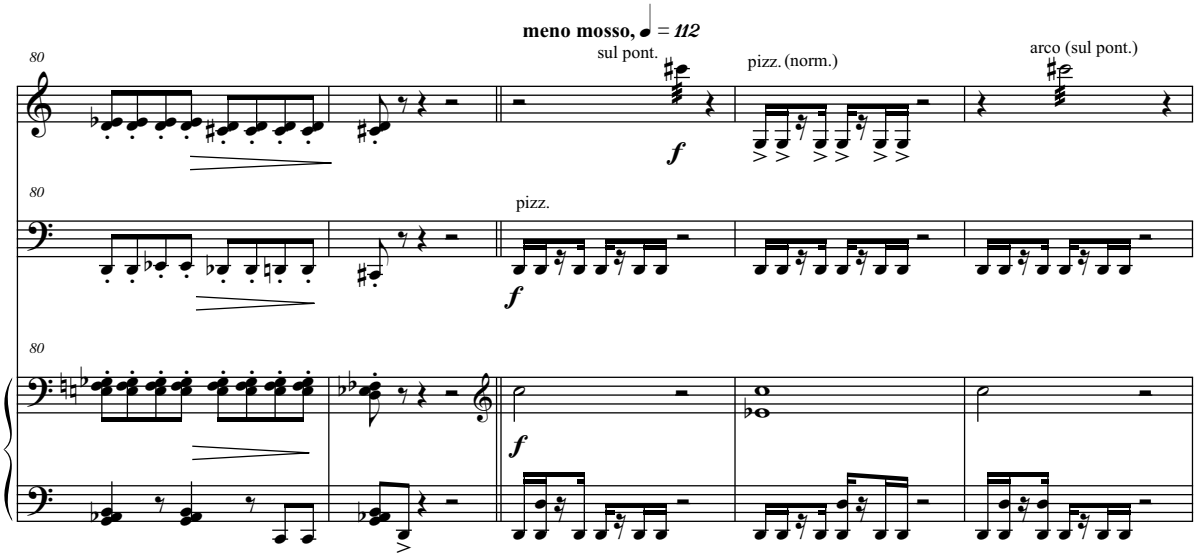

35
f
p
fp
f
35
f
p
fp
f
35
3
f
40
f
40
pizz.
arco
mf
f
40
mf
f
45
mf
f
mf
45
mf
f
mf
45
3
3
3
3
mf
f
mf

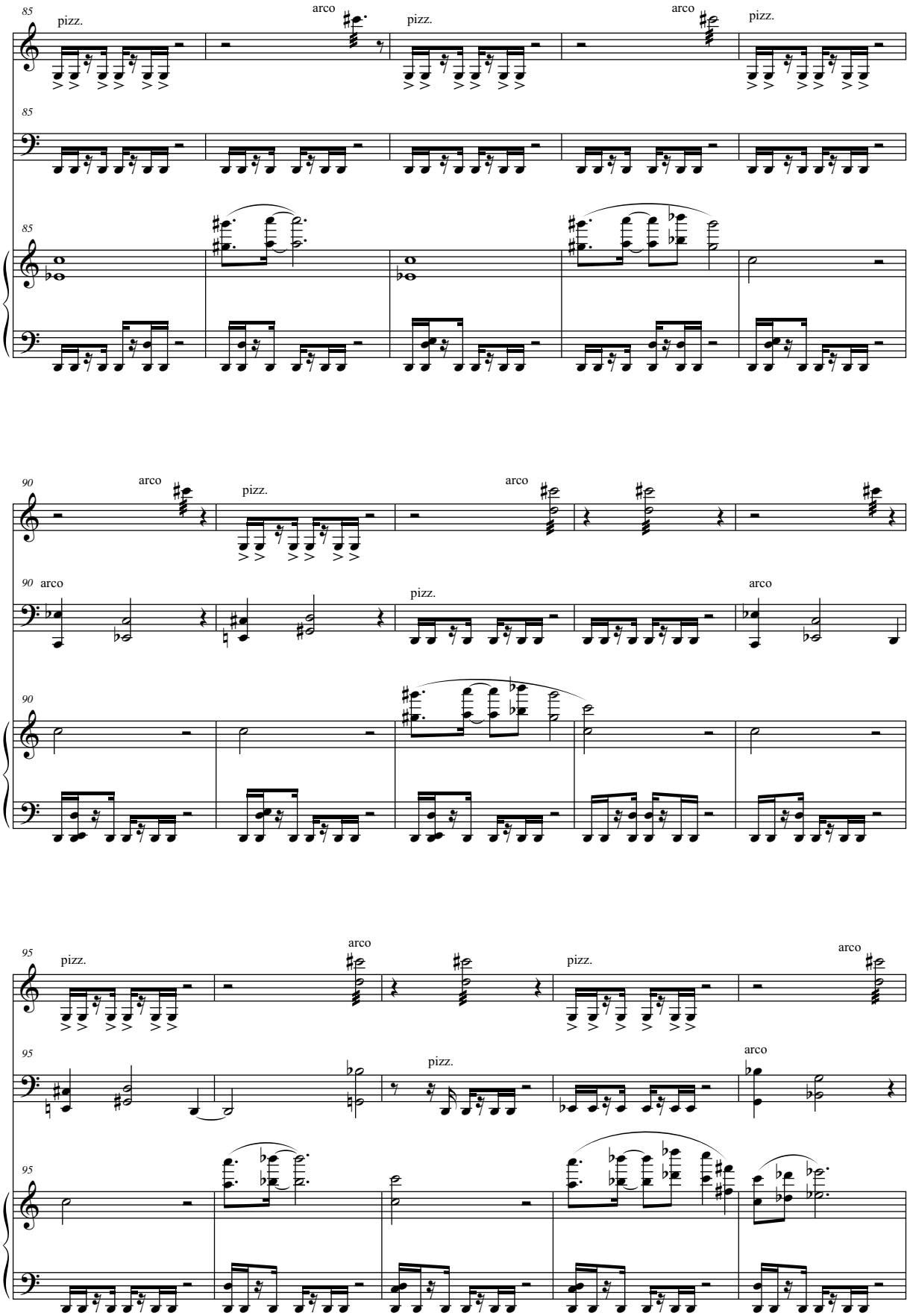

48
f
mf
48
f
mf
48
f
mf
51
cresc.
ff
mf
51
cresc.
ff
p
51
cresc.
ff
p
55
gl.
gl.
gl.
55
55

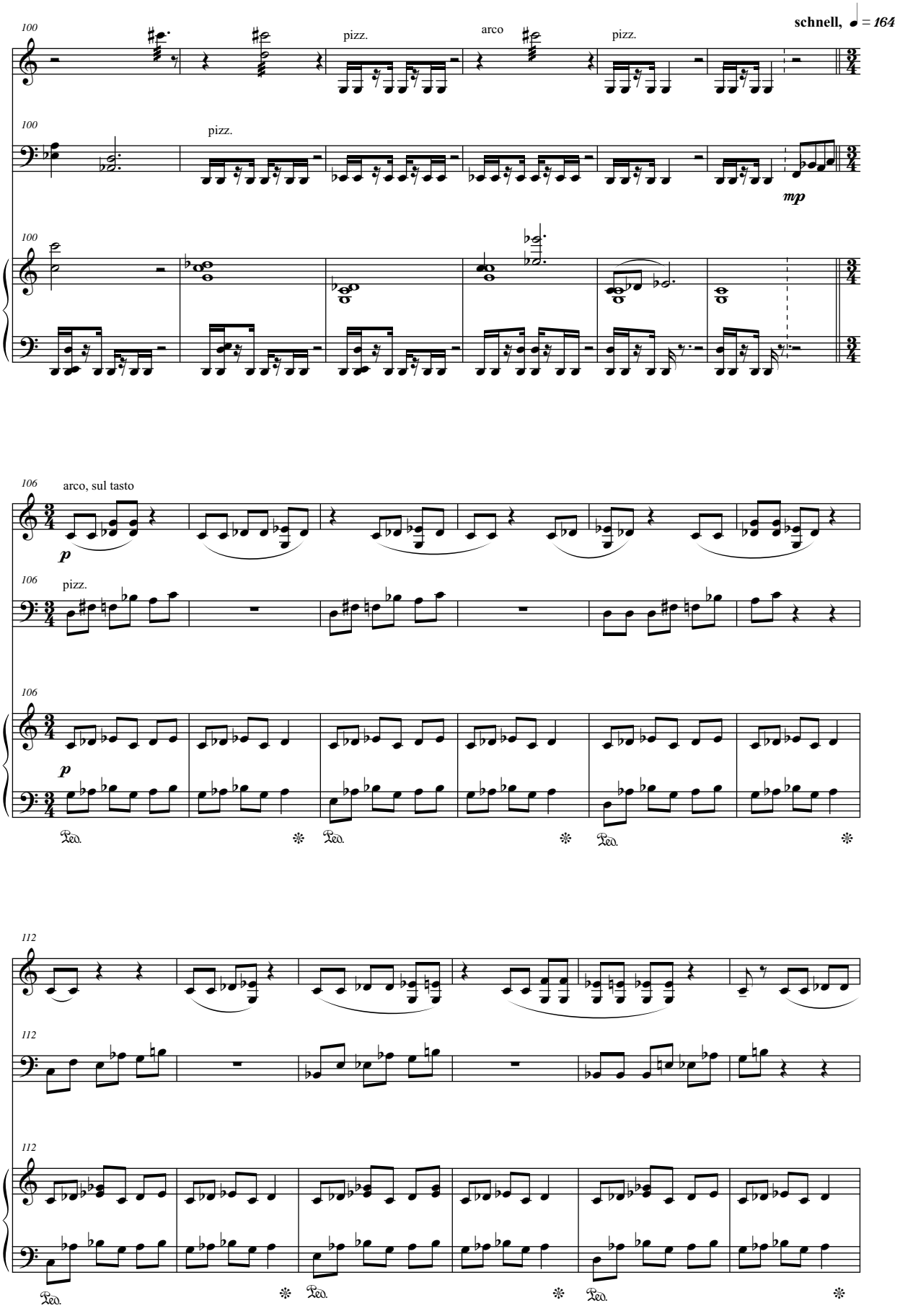

59
mf
p
59
mf
p
59
mf
p
63
p
cresc.
mf
gl.
63
p
cresc.
mf
63
p
cresc.
mf
67
gl.
67
67

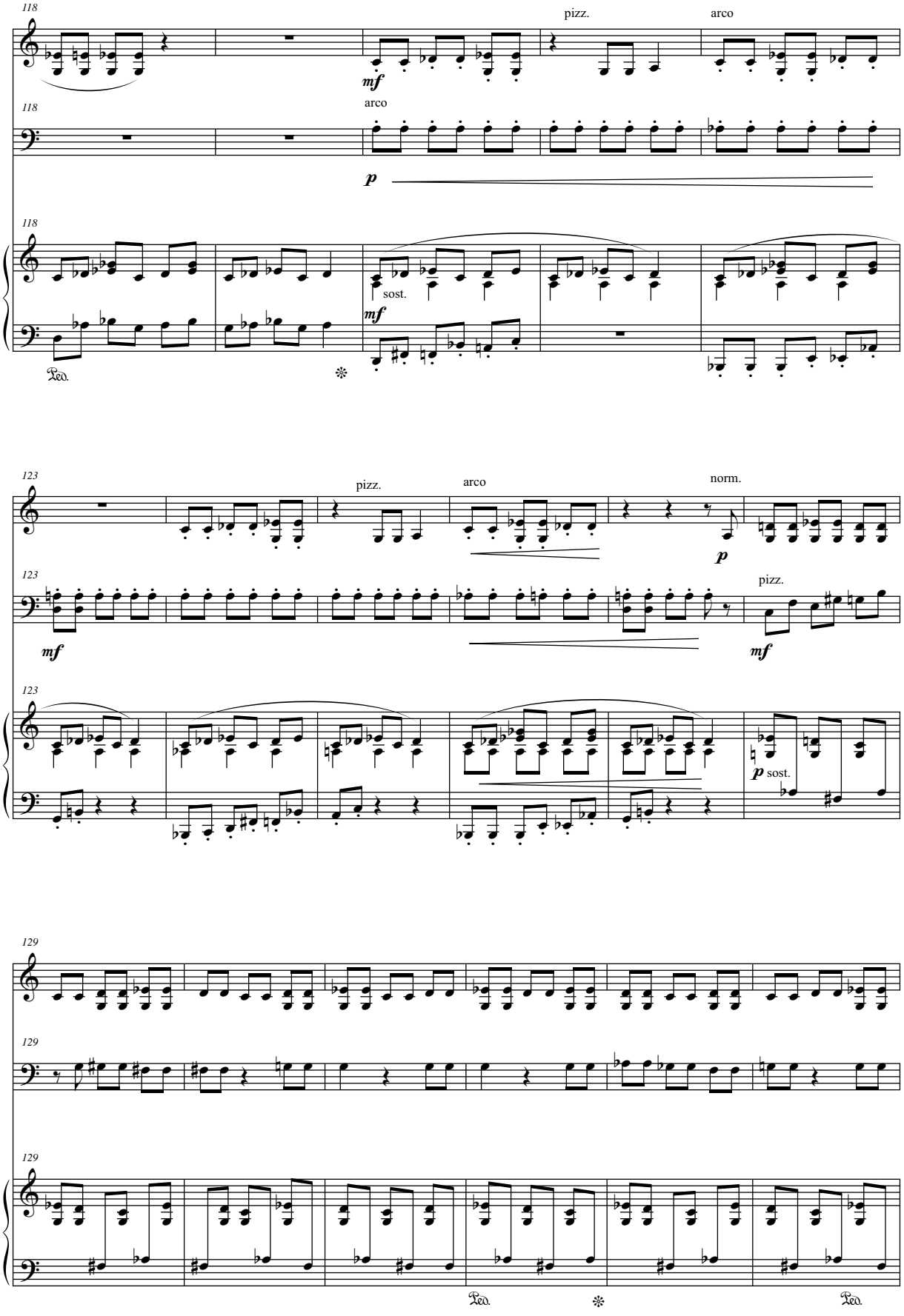

72
f

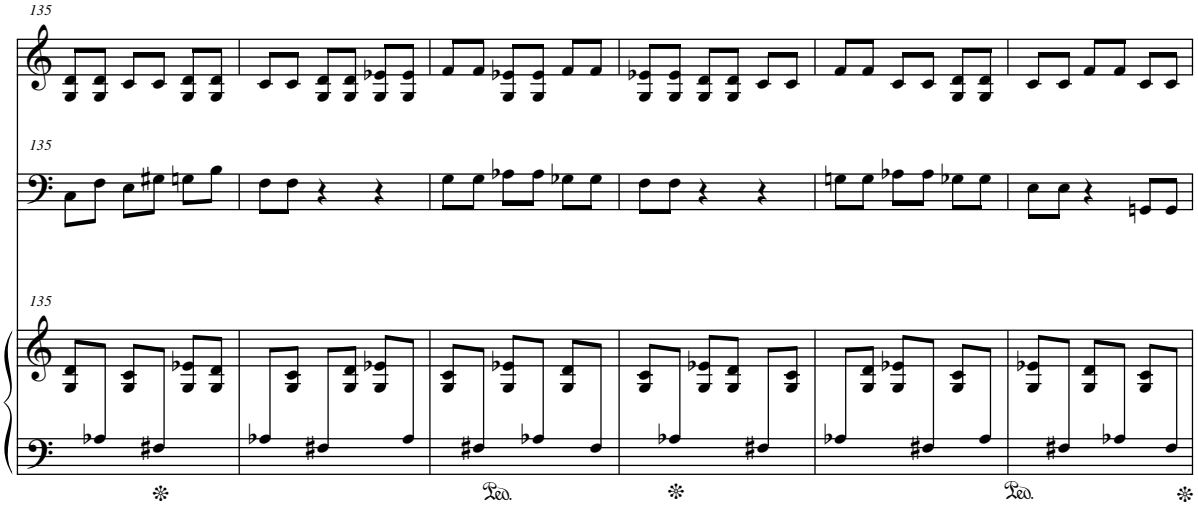

76

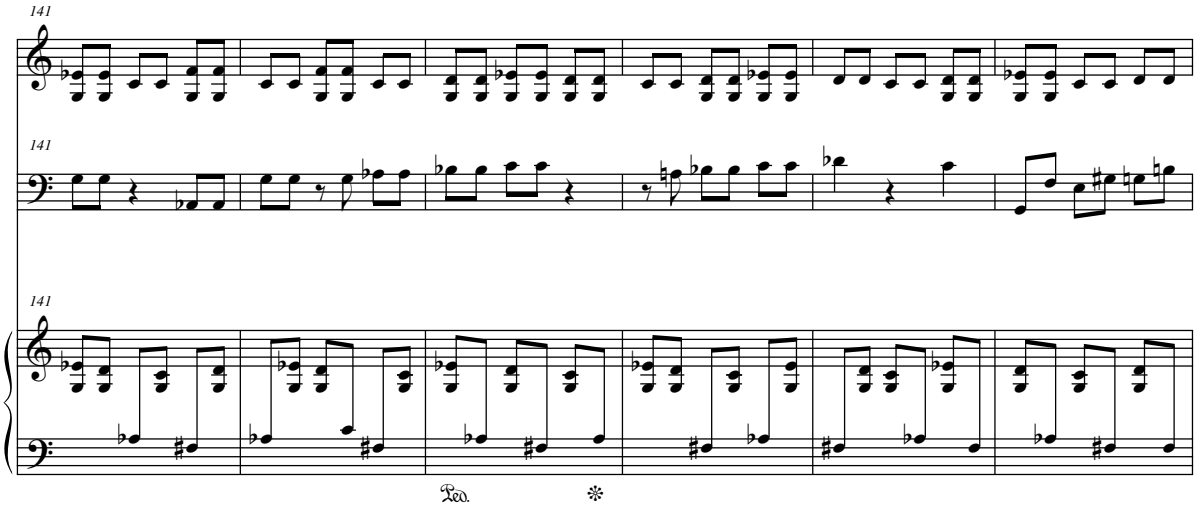

meno mosso, ♩ = 112
80
sul pont.
pizz. (norm.)
arco (sul pont.)
pizz.
f

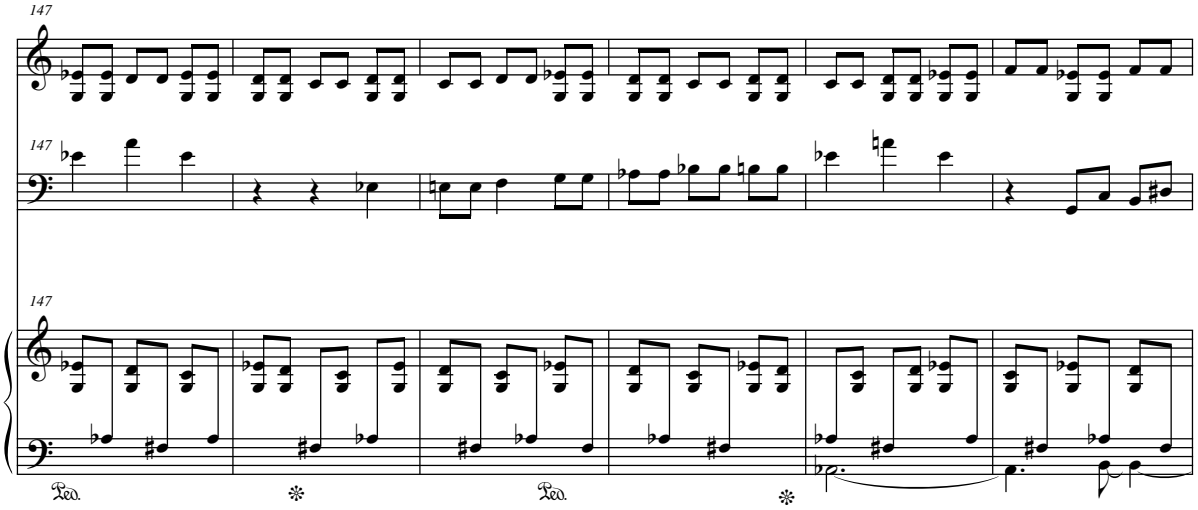

85
pizz.
arco
pizz.
arco
pizz.
85
85
90
arco
pizz.
arco
90
arco
pizz.
arco
90
95
pizz.
arco
pizz.
arco
95
pizz.
arco
95

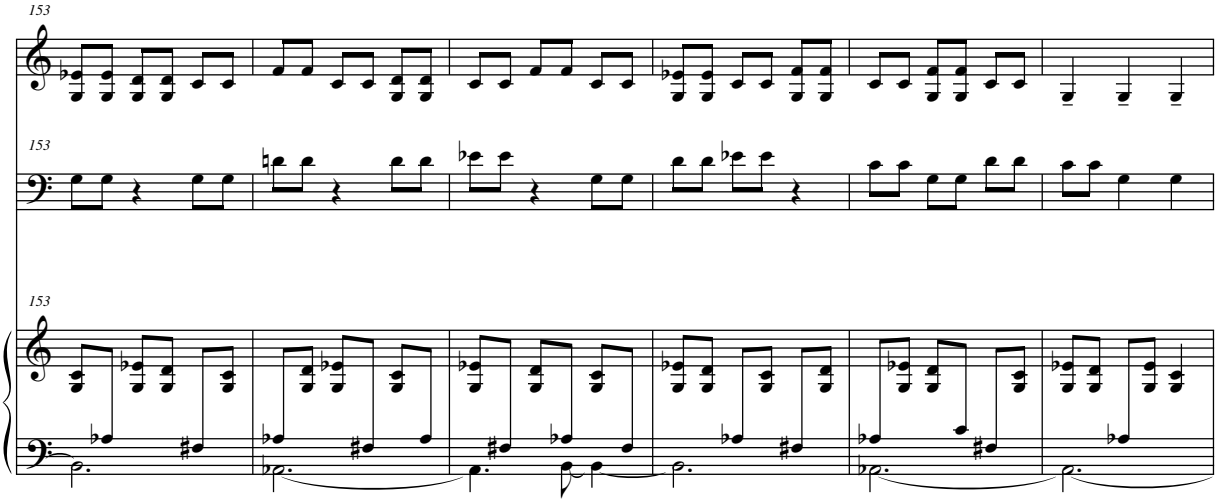

schnell, ♩ = 164
100
pizz.
arco
pizz.
100
pizz.
mp
100
106
arco, sul tasto
p
106
pizz.
106
p
Ped.
Ped.
Ped.
112
112
112
Ped.
Ped.
Ped.

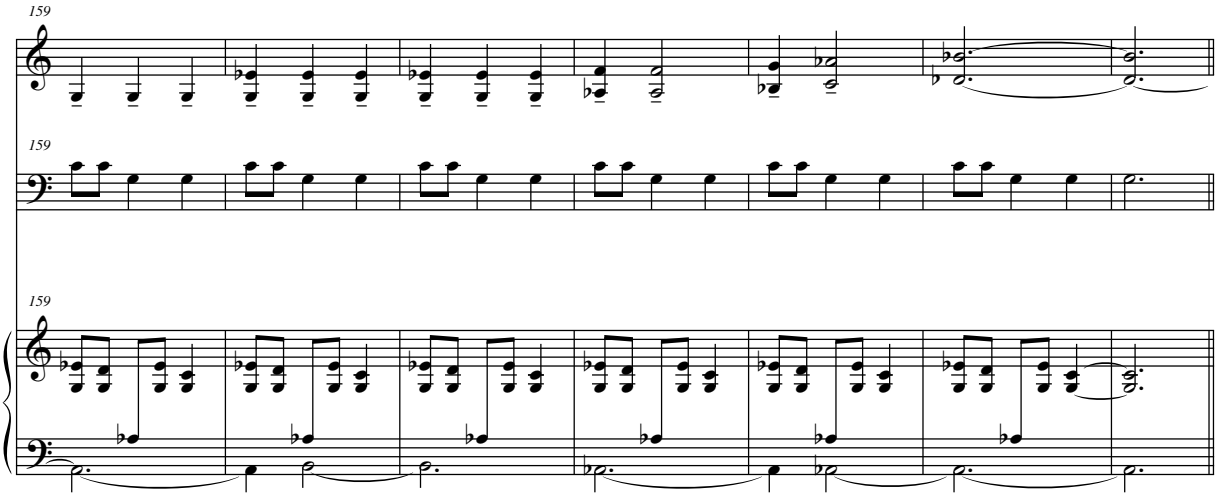

118
pizz.
arco
mf
arco
p
sost.
mf
Ped.
123
pizz.
arco
norm.
p
mf
pizz.
mf
p sost.
129
Ped.
Ped.


135
135
135
Ped.
Ped.


141
141
141
Ped.


147
147
147
Ped.
Ped.


153
153
153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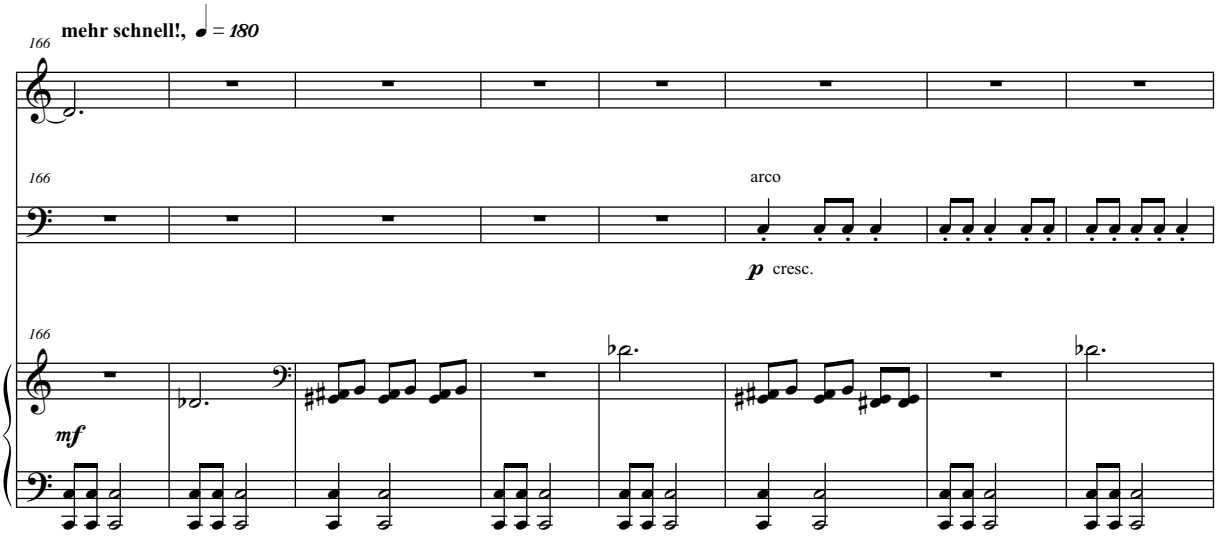
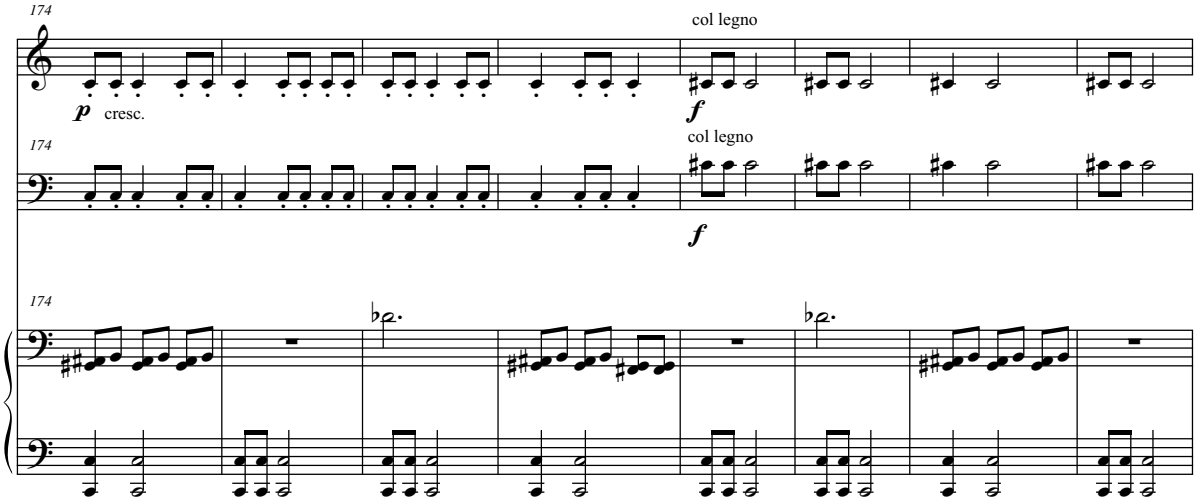
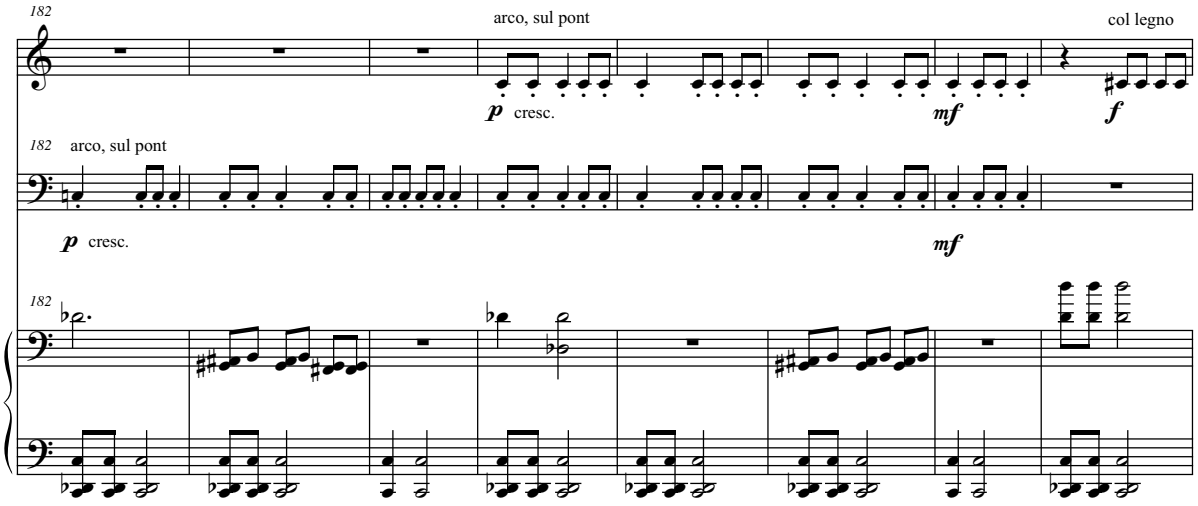
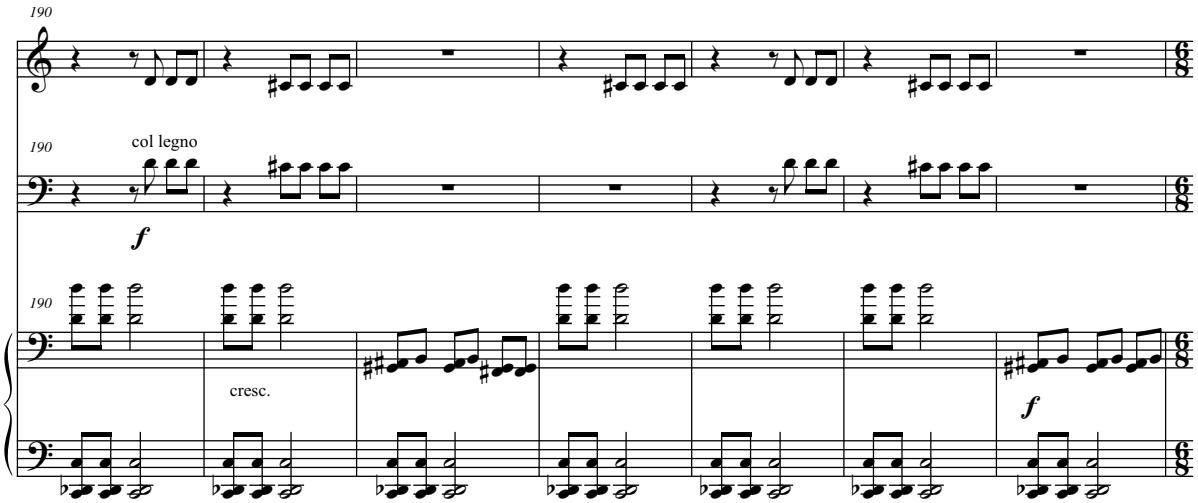
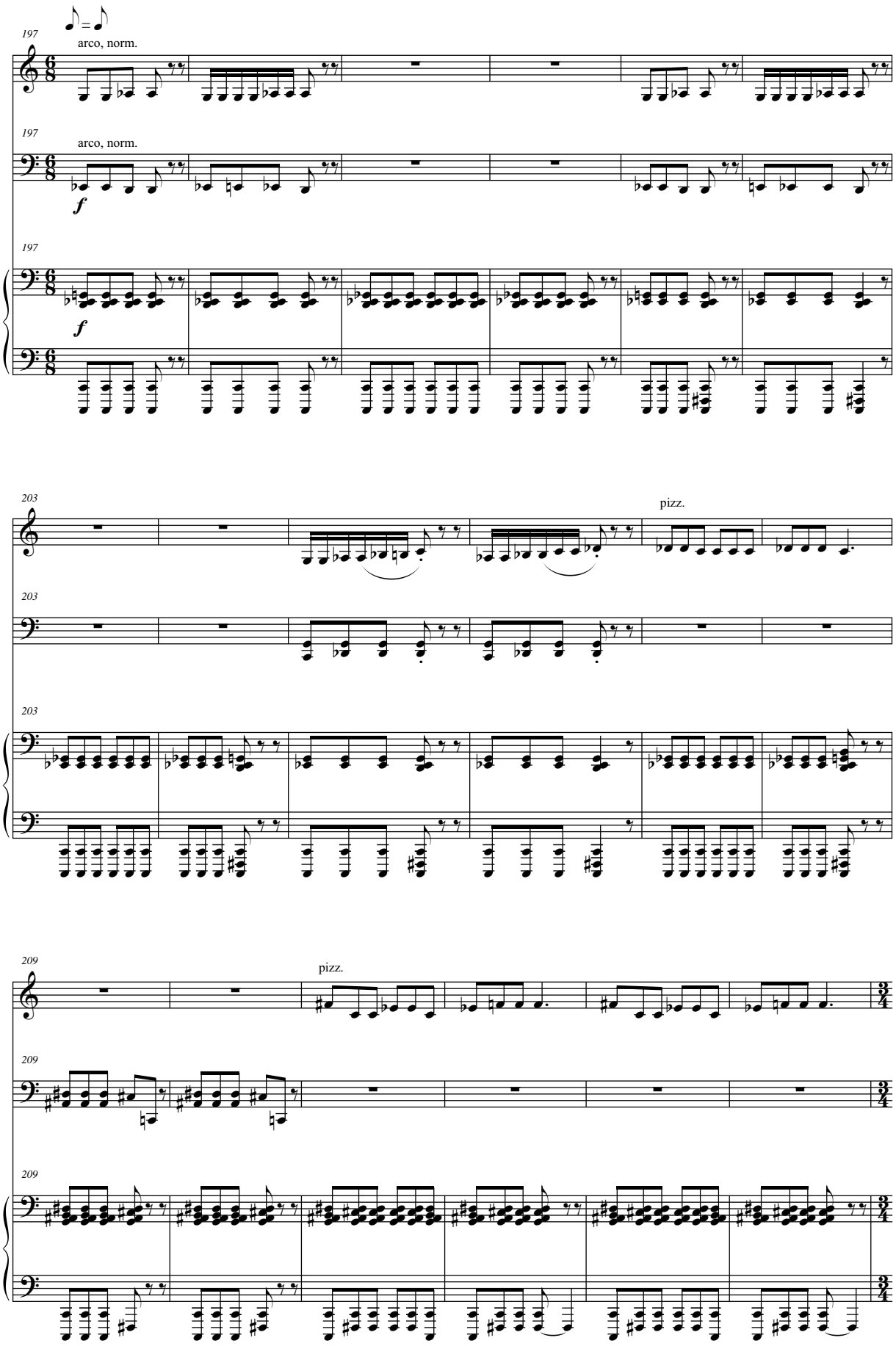
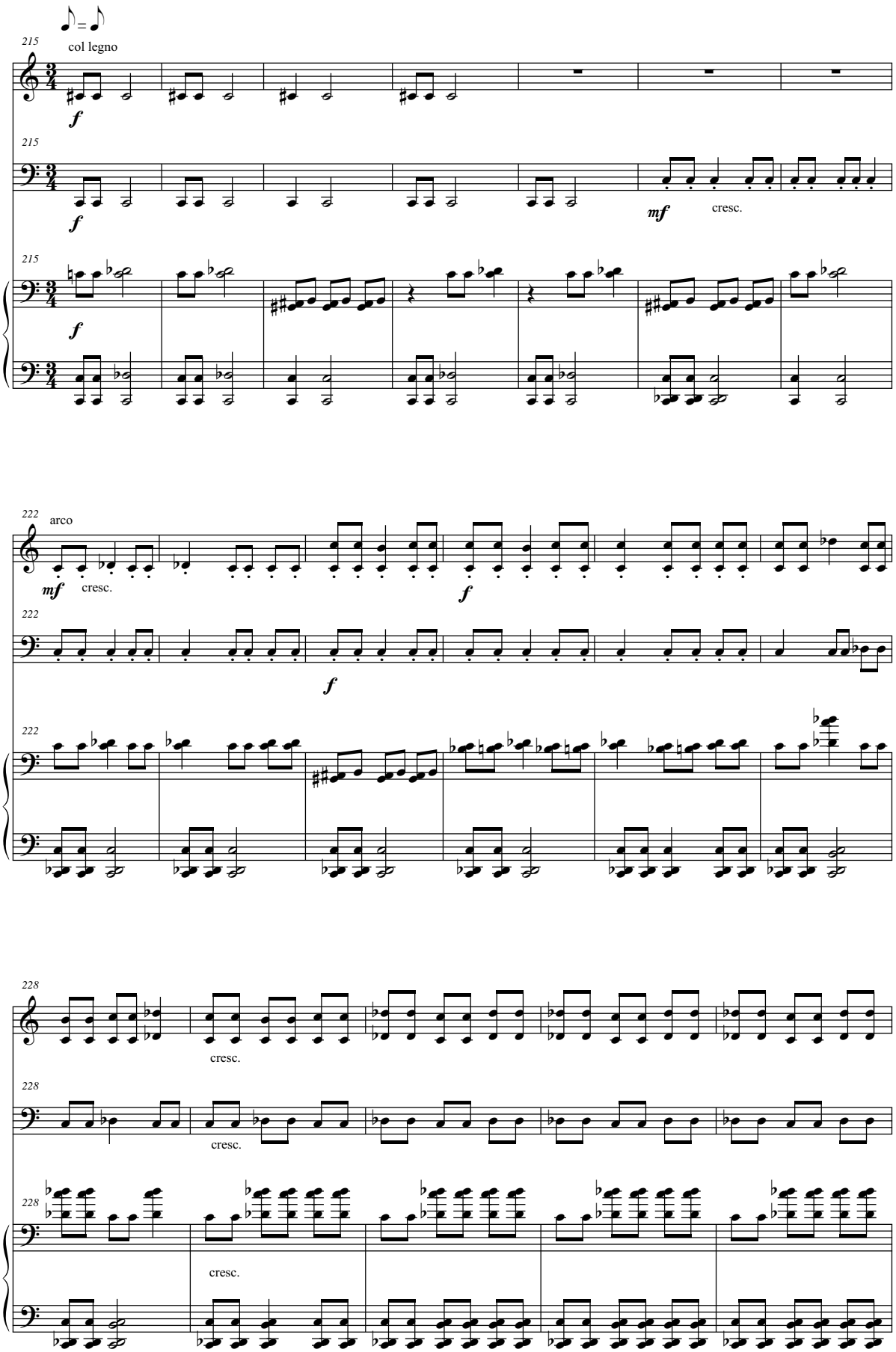

166
mehr schnell!, = 180
166
arco
p cresc.
166
mf

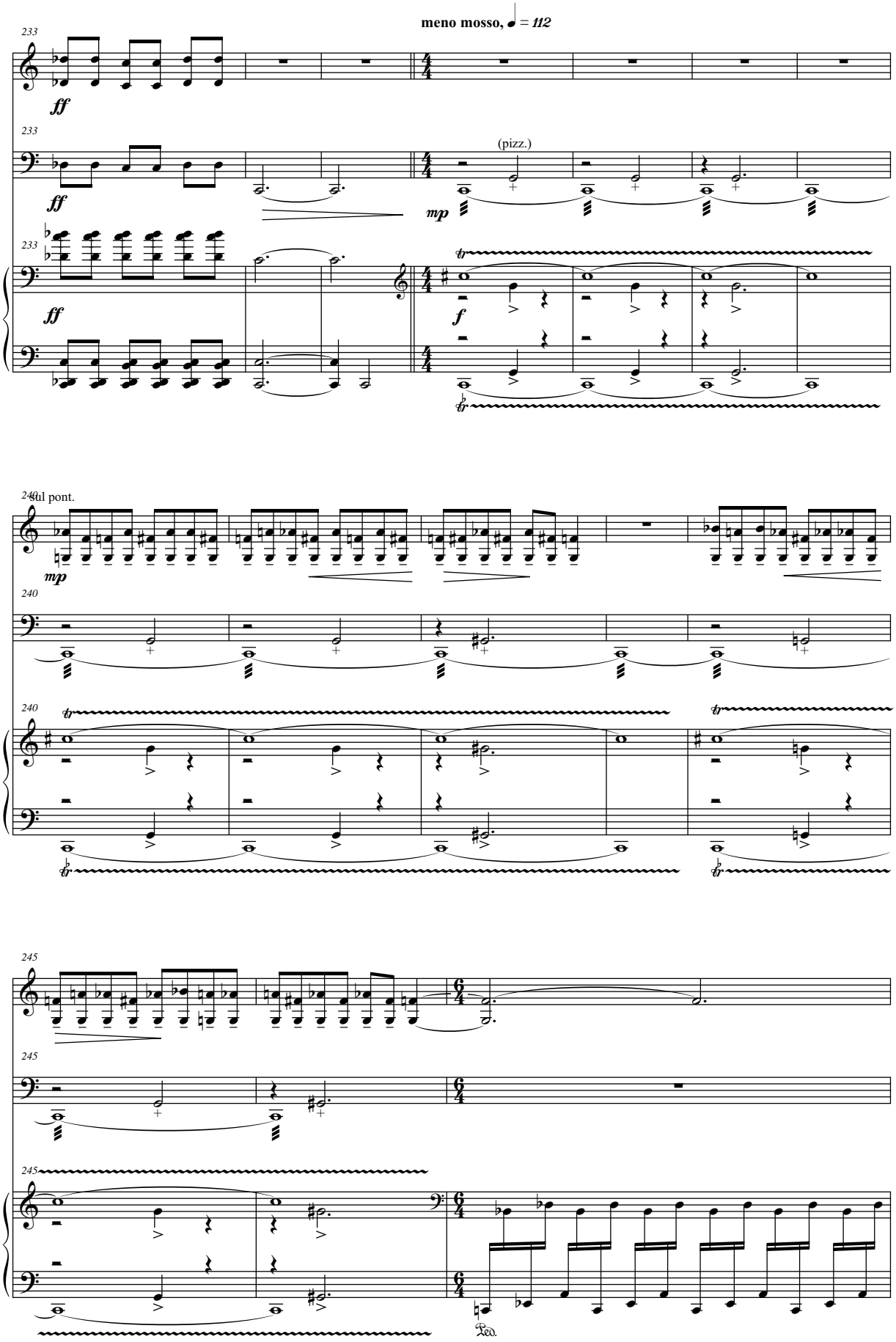

174
col legno
p cresc.
f
174
col legno
f
174

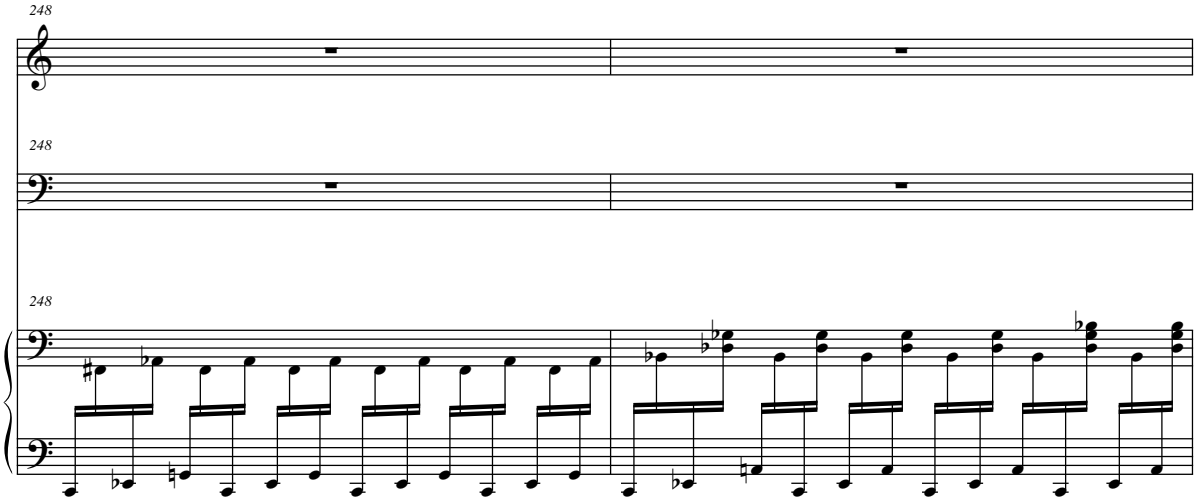

182
arco, sul pont
col legno
p cresc.
mf
f
182
arco, sul pont
p cresc.
mf
182


190
col legno
f
190
cresc.
f
190


197
arco, norm.
197
arco, norm.
f
197
f
203
pizz.
203
203
209
pizz.
209
209


215
col legno
f
215
f
mf
cresc.
215
f
222
arco
mf
cresc.
f
222
f
222
228
cresc.
228
cresc.
228
cresc.


meno mosso, ♩ = 112
233
ff
(pizz.)
mp
f
240
sul pont.
245
Ped.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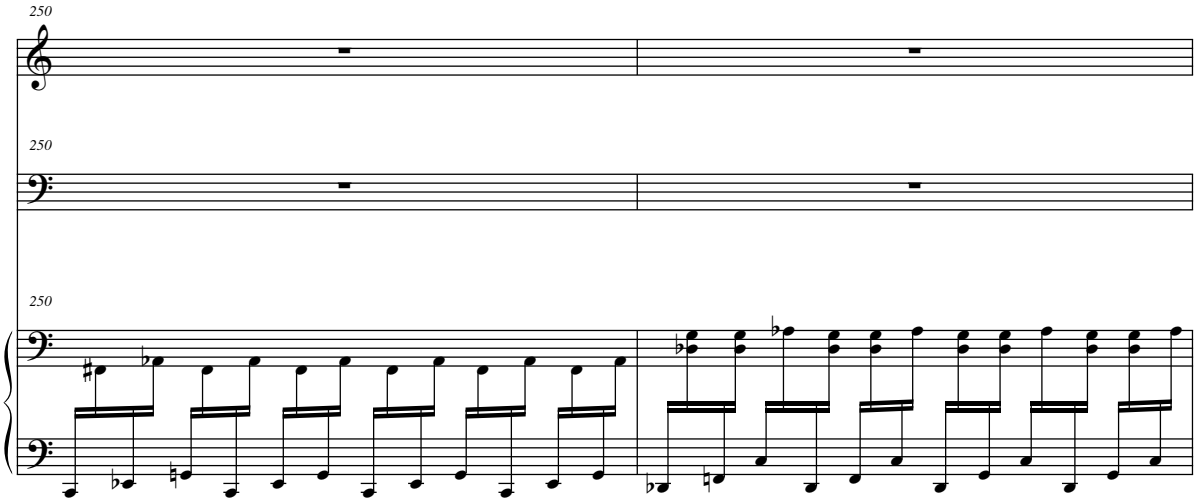
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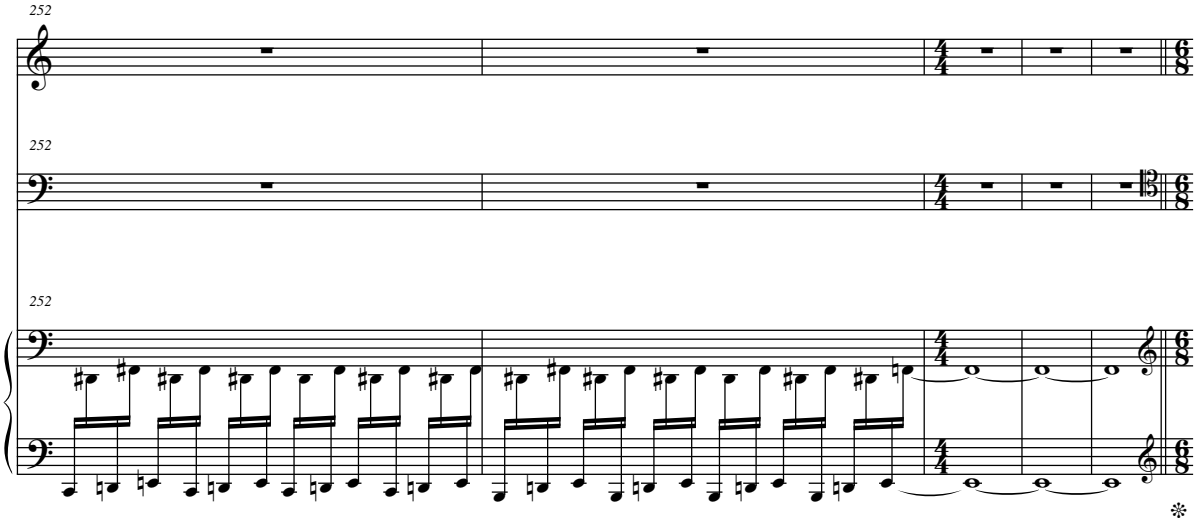
252
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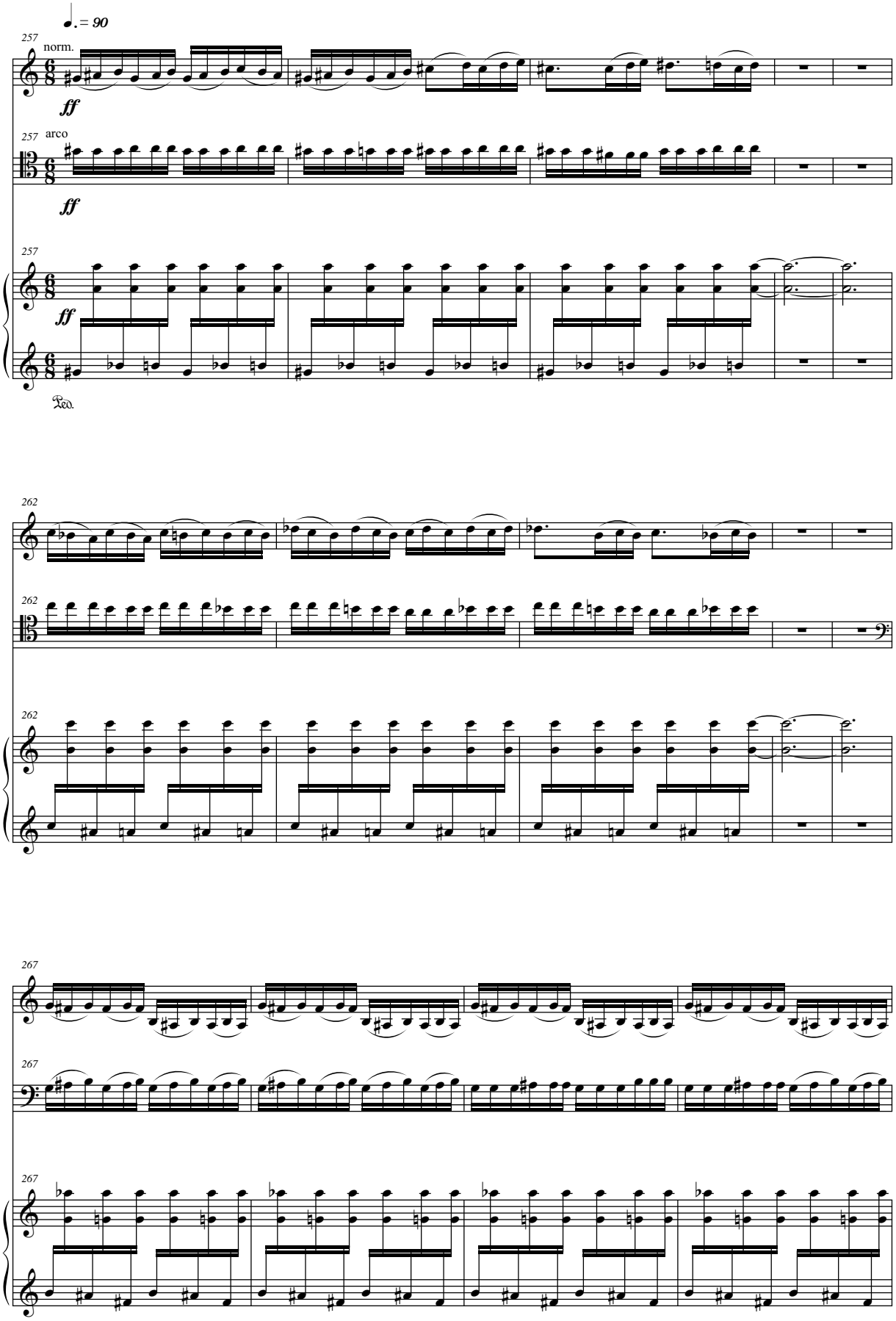
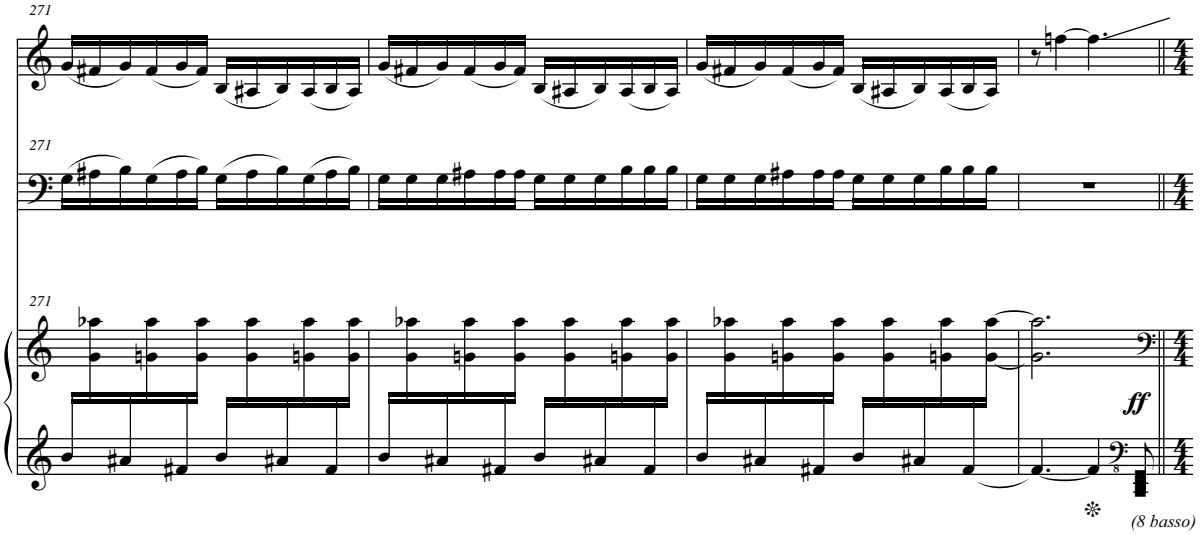
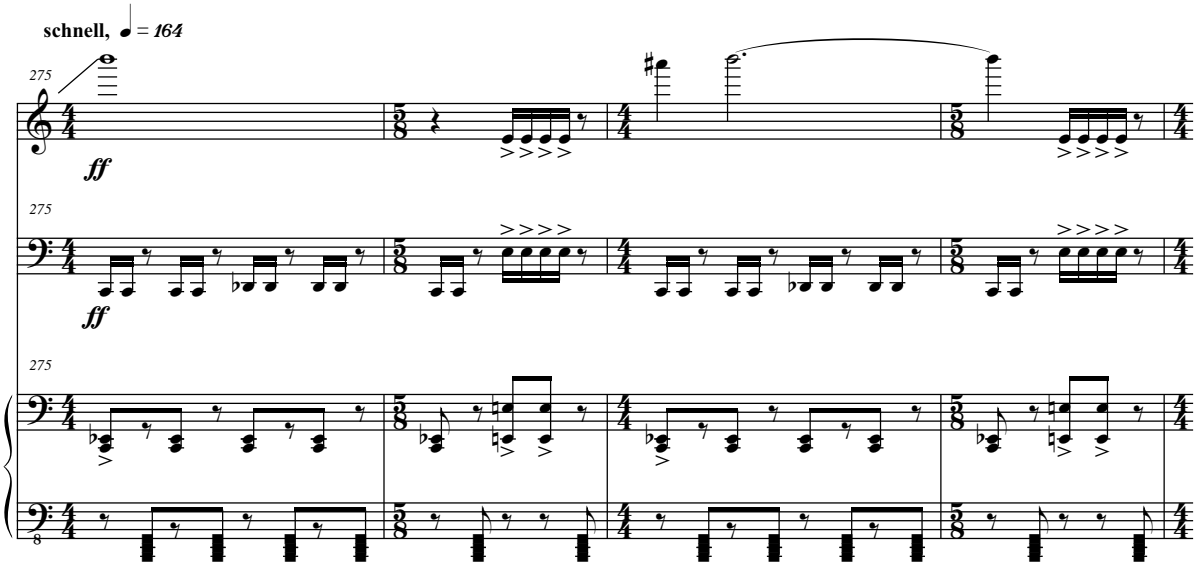
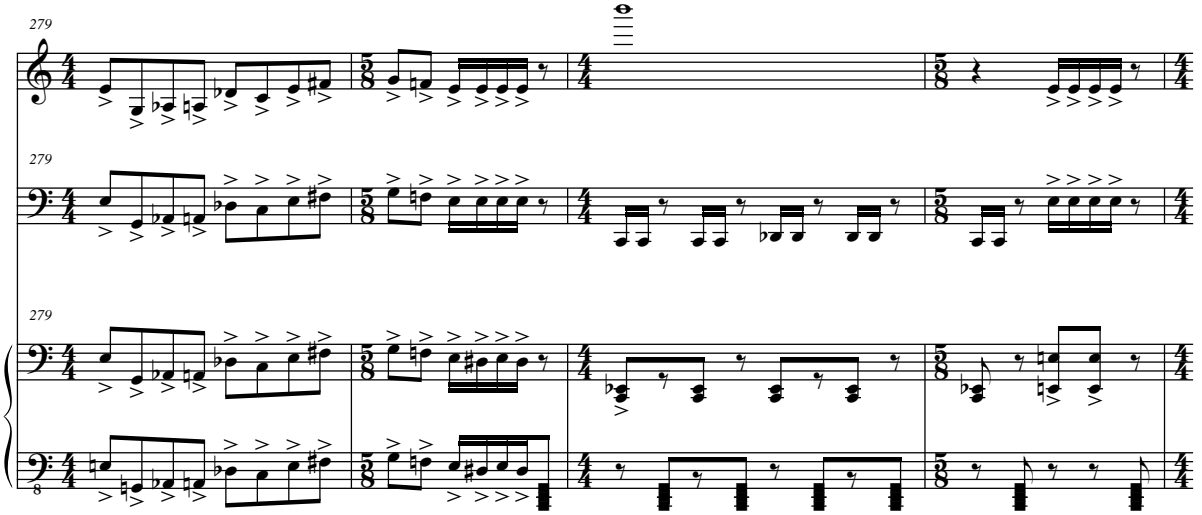

♩. = 90
257
norm.
ff
arco
Ped.
262
267


271
271
271
ff
(8 basso)


schnell, ♩ = 164
275
ff
275
ff
275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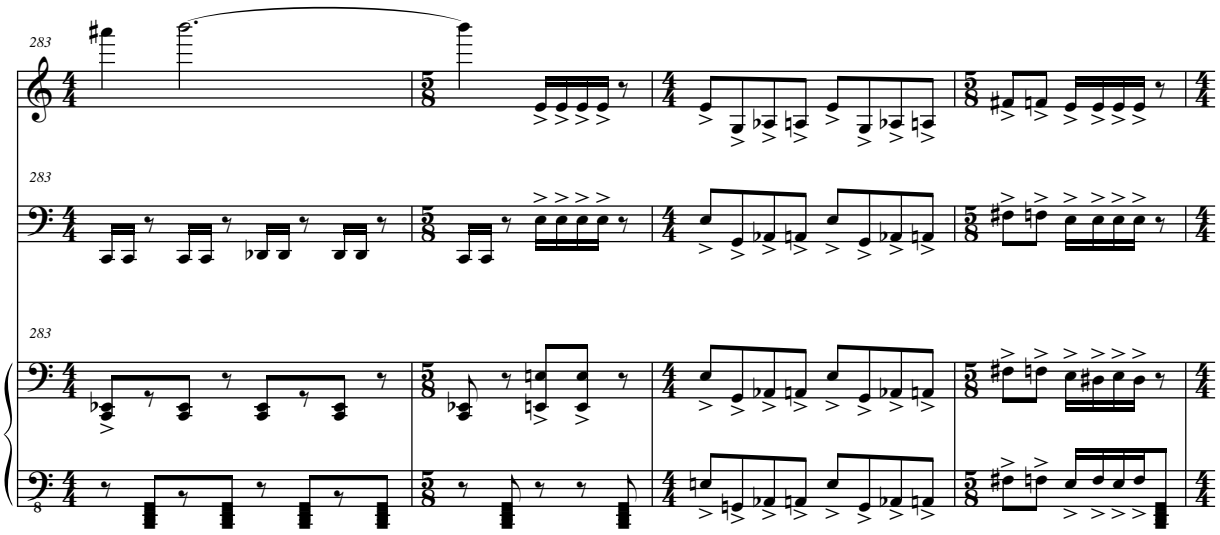
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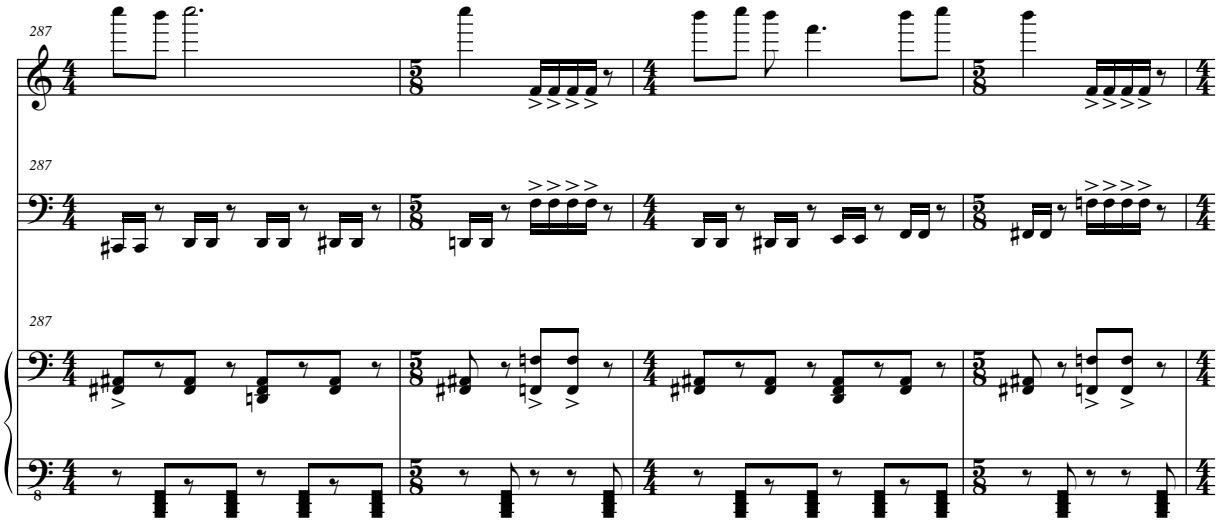
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287
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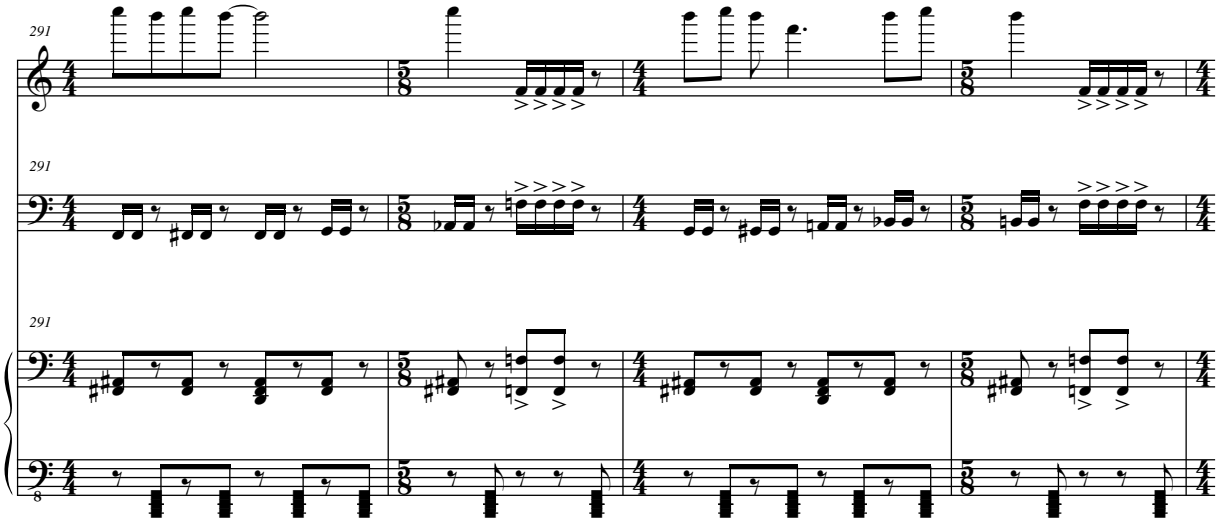
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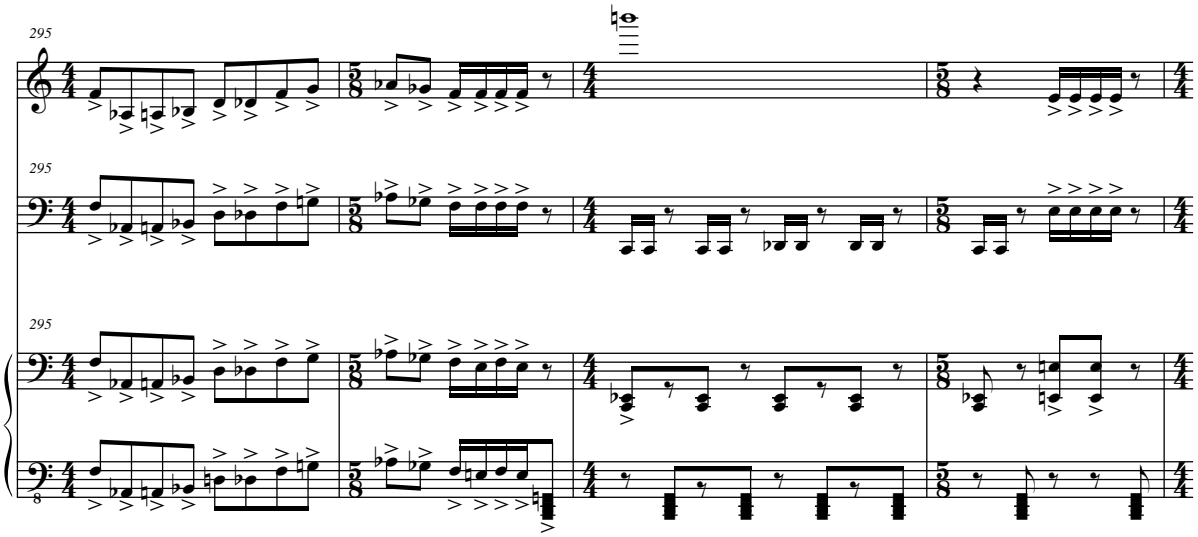
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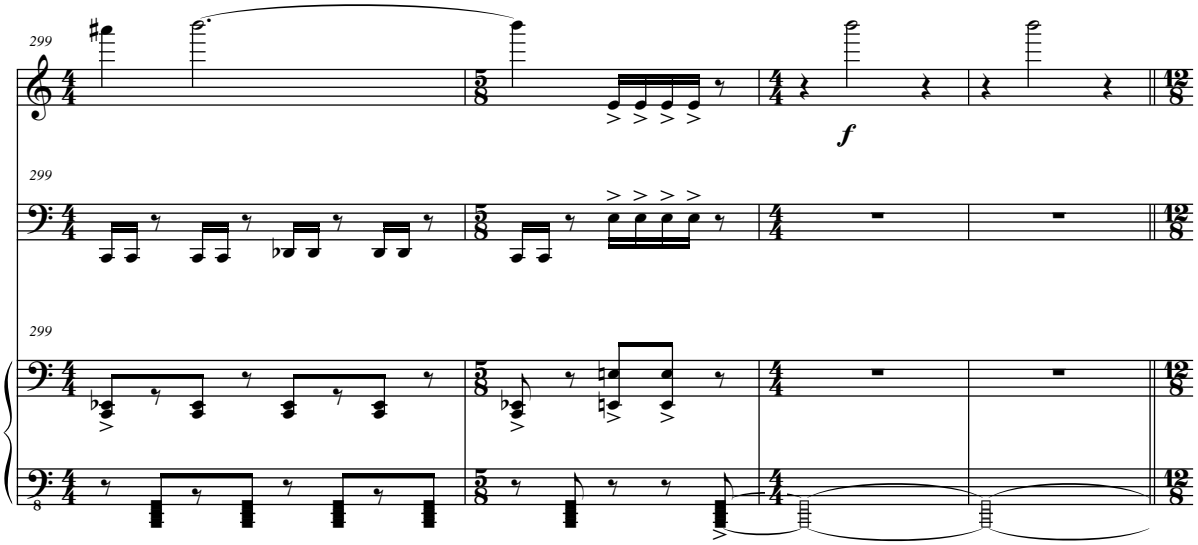
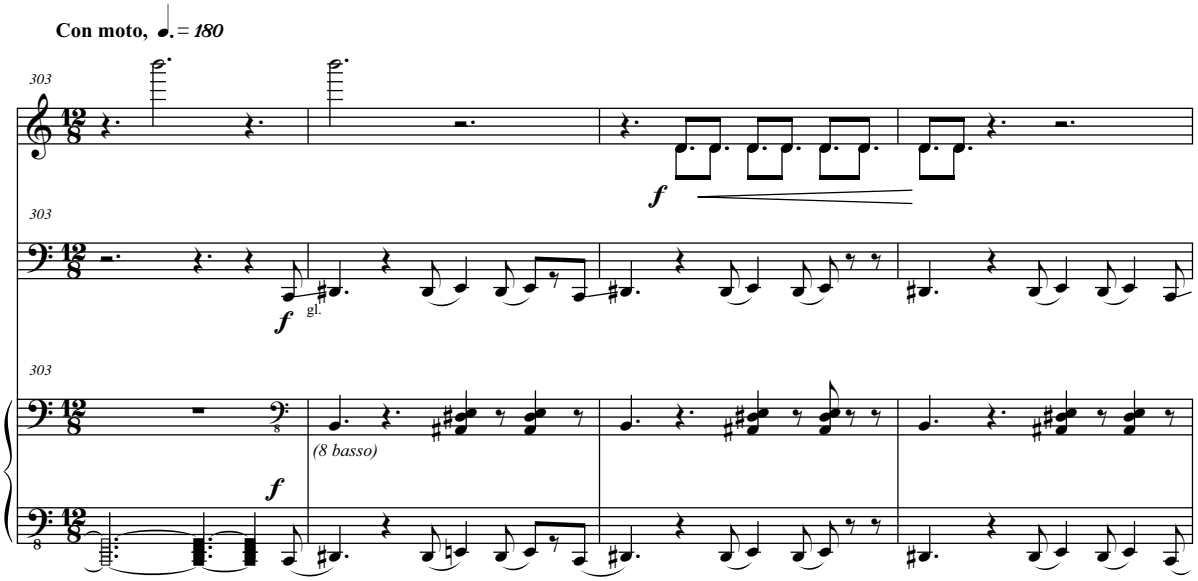
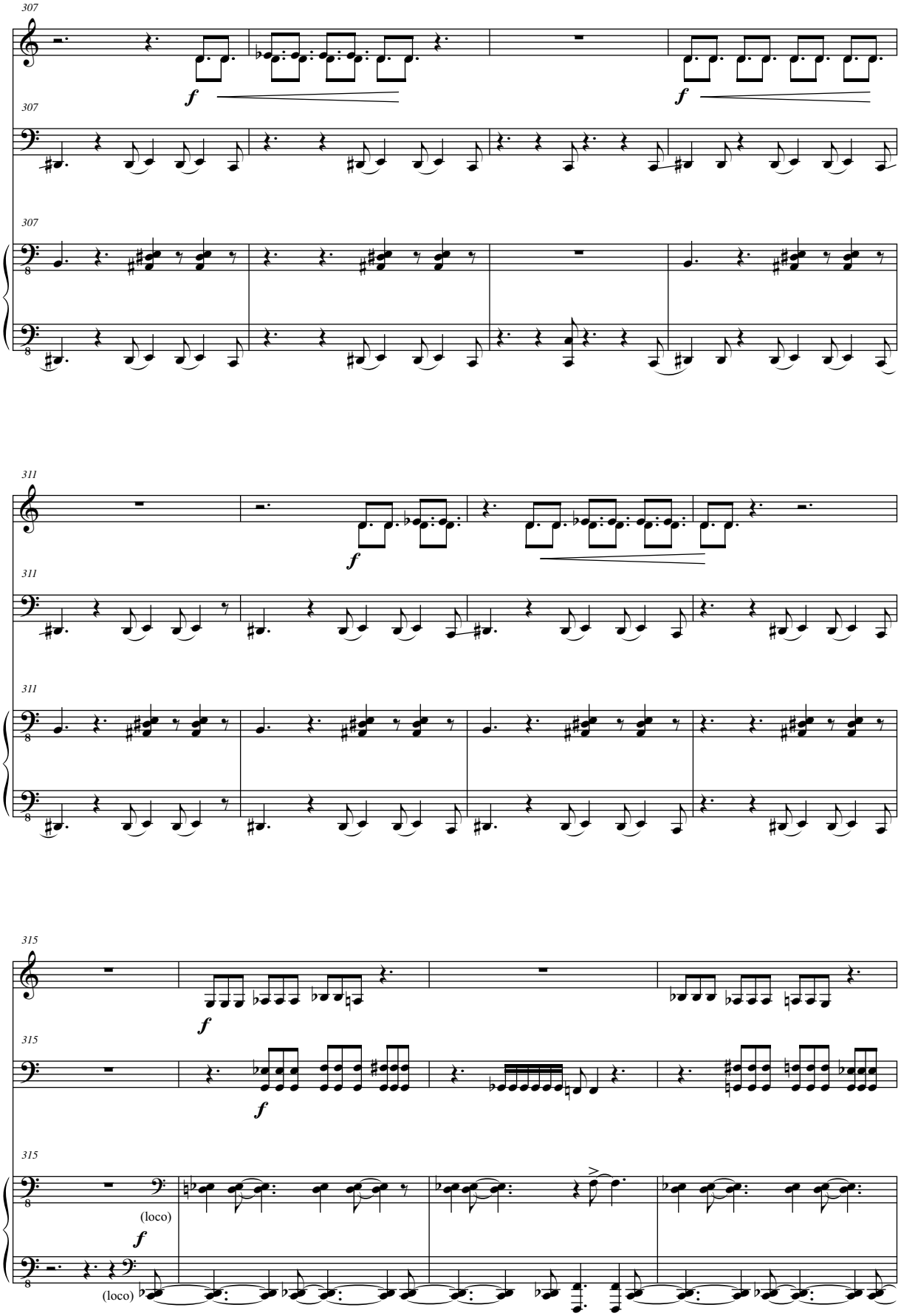
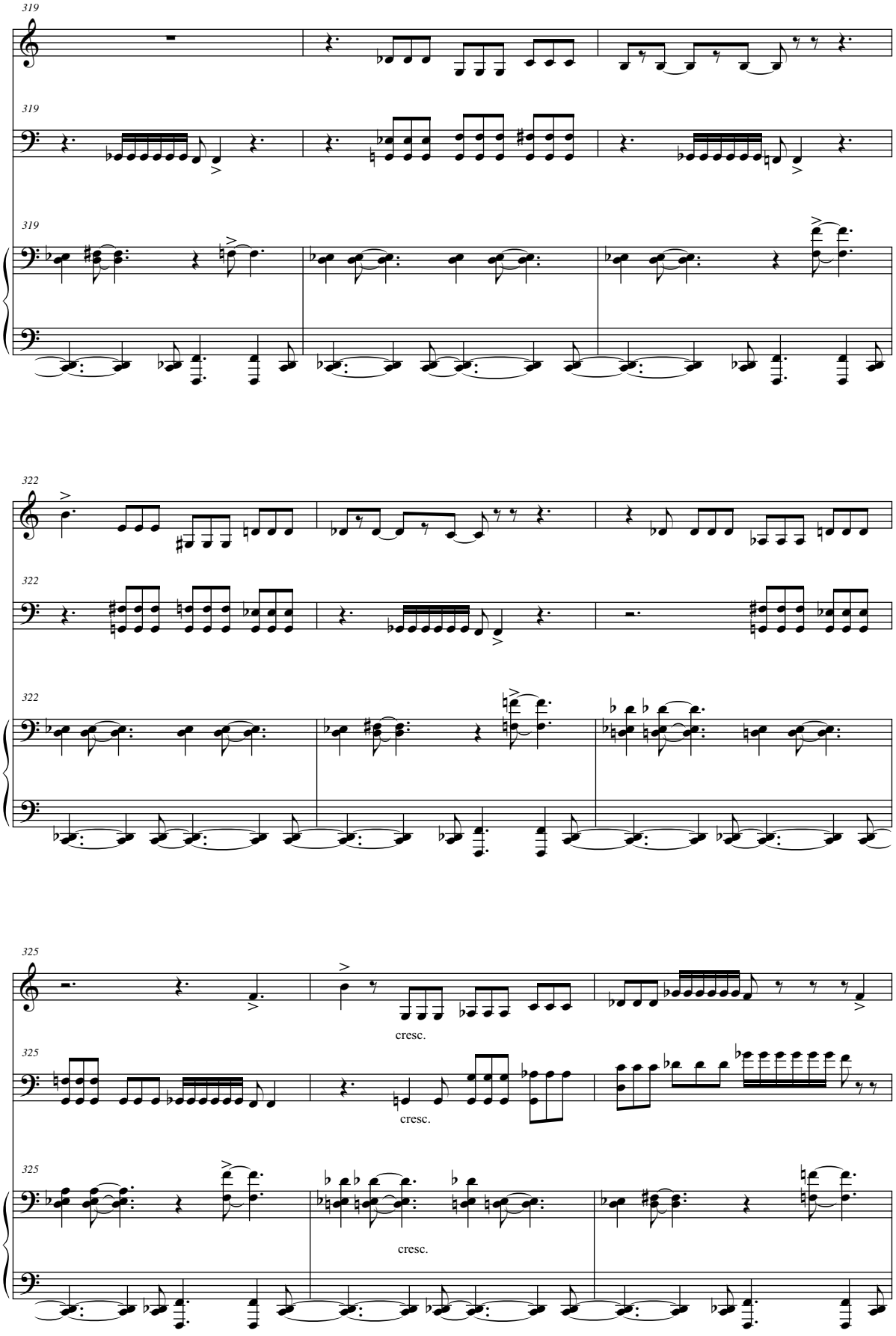
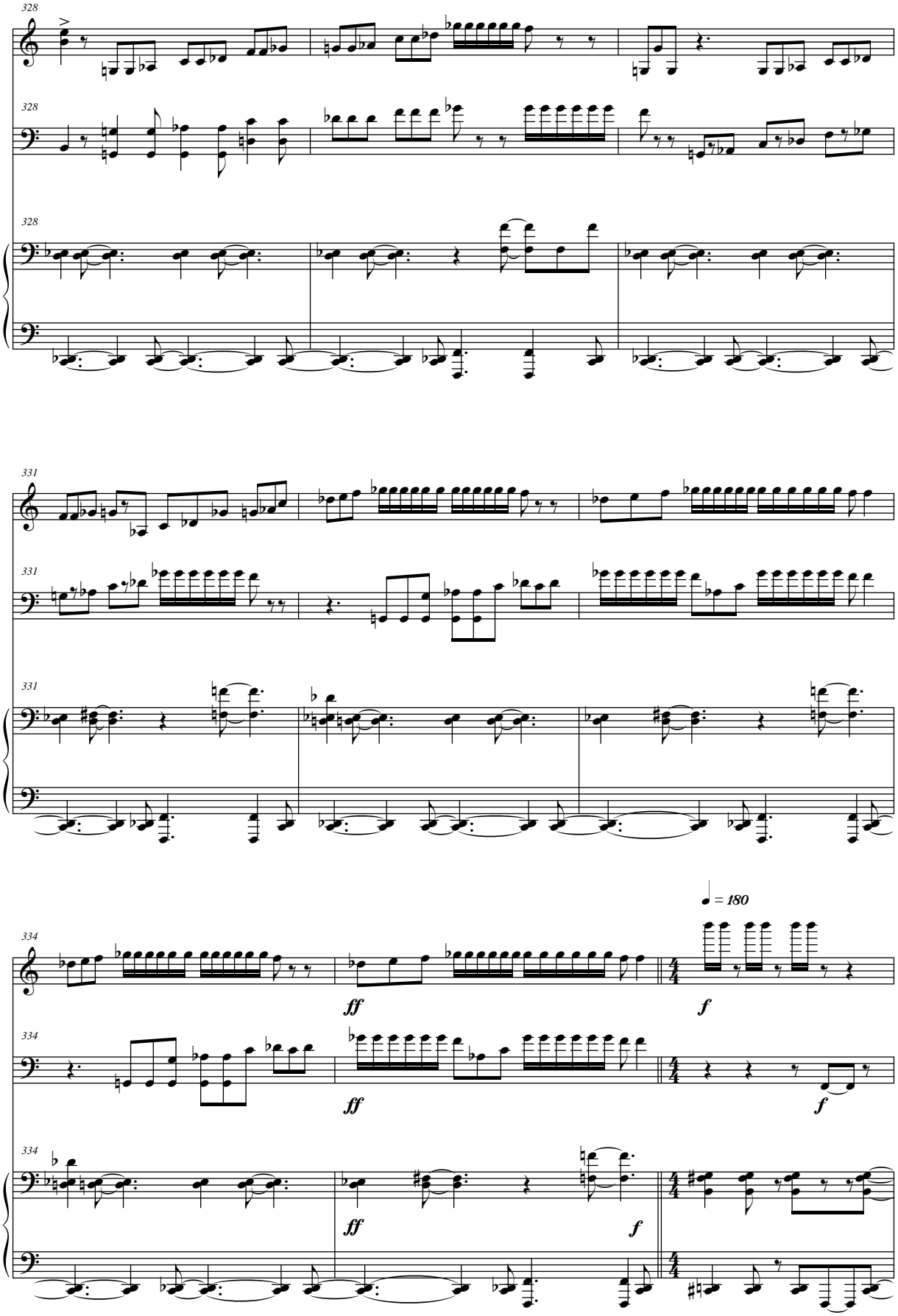
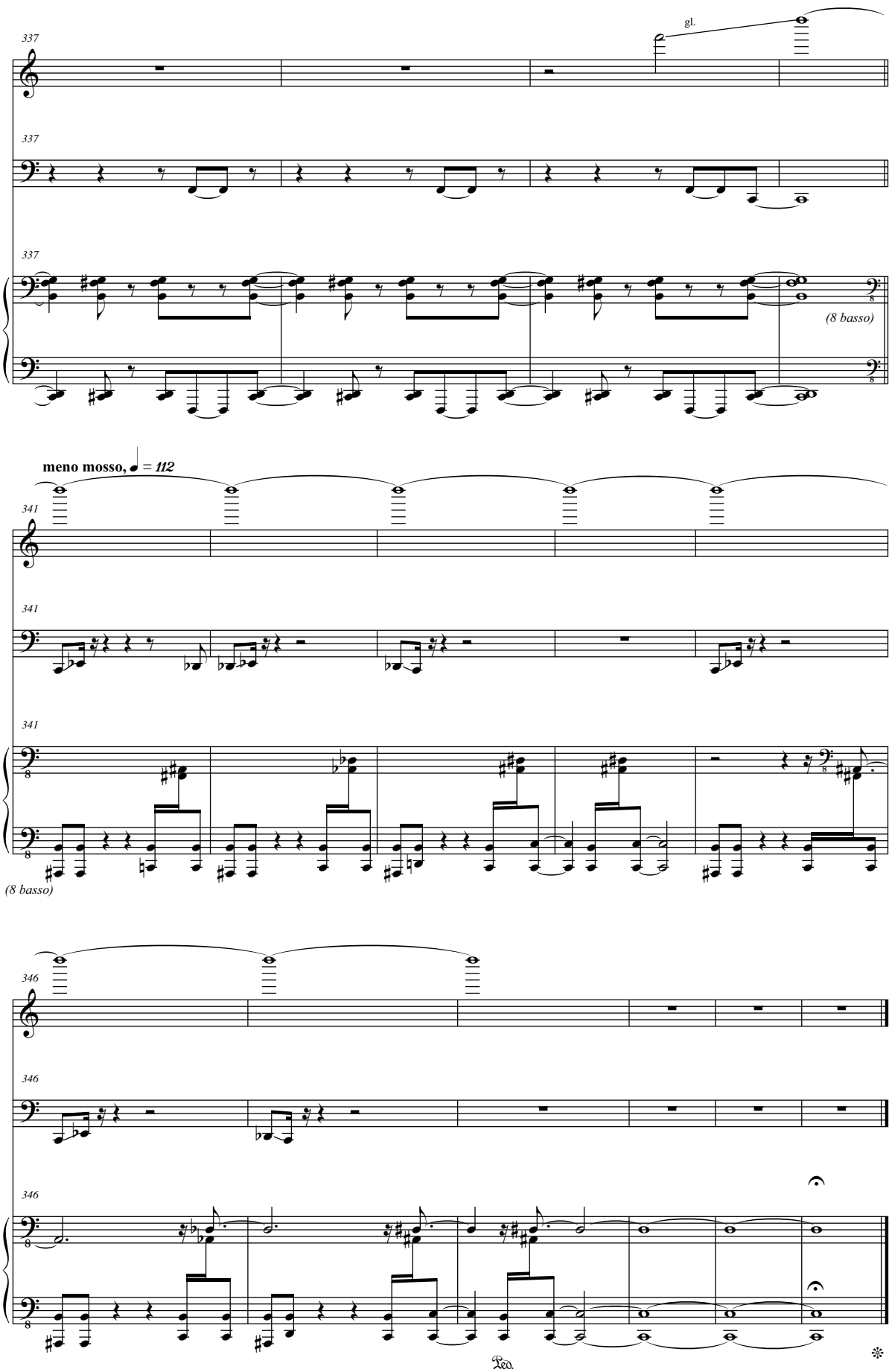

299
299
299
f


Con moto, ♩. = 180
303
303
303
f
gl.
f
(8 basso)
f


307
307
307
311
311
311
315
315
315
(loco)
(loco)


319
319
319
322
322
322
325
cresc.
325
cresc.
325
cresc.


328
328
328
331
331
331
334
334
334
♩ = 180
ff
f
ff
f
ff
f


337
gl.
337
337
(8 basso)
meno mosso, ♩ = 112
341
341
341
(8 basso)
346
346
346
Ped.

Worklist: 1992 - 2007

listed with year of composition and duration; * denotes recording made

Solo piano

7 Bagatelles	*2005, c.14 minutes**
8 Bagatelles	*2005, c.14 min.**
Schubert Variations	*2002, c. 20 min.**
Angels	*2003, c.18.5 min.**
The Misty Hill	*2000, c.21 min.**
Seven Mysteries	*1998, c.16 min.**
Cold Variations	*1992, c.12 min.*
Essays and Meditations	*1992, c.12 min.*

Piano and Strings

Red Line and Sky	*piano trio, 2007, c.12 min.**
Shadows	*2 vlns and piano 2006, c.10 min.**
Piano Trio No.1	*2004, c. 11 min.**
Disappearance	*piano trio, 2002, c.9.5 min.**
Fantasie on themes of Schönberg	*piano trio, 2001, c.7min.**
Meditations & Ecstasies	*piano trio, 1999, c.13 min.*
Sky and Vertigo	*piano quintet, 1999, 12 min.*
Canon on G	*viola and piano,1996, c.6 min.*
Torn Flight	*violin and piano, 1995 c.14 min.*

Strings

a greeting through the stars… with dances	*quartet, 2005, c.10.5 min.**
The Heavens Shine	*quartet, 2005, c.13.5 min.**
String Quartet No 3	*2003, c.14 min. **
String Trio No.3	*2002, c.17 min.**
three pieces on themes of Schubert	*quartet, 2002, c.10 min.**
three broken moments	*quartet, 2001, c.10.5 min.**
String Quartet No 2	*2001, c.15 min.**
String Sextet	*1998, c.17 min. **
String Quartet No 1	*1996, c.14 min.*
String Trio No.2	*1996, c.15 min. **
Desire	*trio, 1992, c.12 min. **

Mixed Chamber

Maggot for Max	*Pierrot ensemble and percussion, 2000, c.3 min.*
eleven broken dances	*cl, vln, pno, 2000, c.16 min.**
Circus Music	*fl, cl, hn, vln, vla, vc, pno, 1999, c.10 min.**
Burnt Sky	*Pierrot ensemble and perc., 1998, c.9.5 min. **
Sky and Vertigo	*recorder and vc, 1994, c. 9 min.*
Starless Night, Hidden Flame	*recorder quartet, 1993, c.8 min.*
The Magical Death of History	*cl, vla, vc, pno, 1990, rev. 2002, c.15 min.**

Other

4 Pieces	*solo double bass, 2007, c.6 min. **
from a burnt notebook	*solo guitar, 2005, c.8 min.*

Orchestra

to be sung under open sky	*symph. orchestra, 2006, c.31 min.*
haunted landscape- March, 2003	*symph. orchestra, 2003, c.6 min.**
Elegy - on the death of Robert Schumann	*string orch., 2000, c. 13.5 min.**
Lullaby,1901	*chamber orchestra, 2000, c.11.5 min.*
Machine	*symph. orchestra, 1999, c.12 min.*
Bright Fires	*symph. orchestra, 1998, c.8 min. **
Night Piece	*chamber orchestra, 1997, c.11 min.**

Voice

Russian Songs	*soprano and piano, 2007, c. 11 min.**
Psyche	*sop, recorder, vc, harpsichord,2005, c.11 min. **
Irish Songs	*soprano and string quartet, 2004, c.12 min.**
Trakl Songs	*soprano and piano, 2003, c. 9.5 min.**
five love songs	*soprano and string quartet, 2000, c.11 min.**
The Lover	*sop, fl, vln, vla, vc, harp, 1999, c.16 min.*
gnostic songs	*soprano and piano, 1998, c.14 min.**
Murderer Songs	*2 sops, cl, 2 vcs, 1990, rev. 1996, 15 min.*
Songs of Dark and Light	*sop, Pierrot ensemble and perc, 1995, c.20 min.*
Various miscellaneous songs	

Choral SATB.

In the dying of the rain	*2005, c.9 min.**
last words of Christ on the cross	*2005, c.9 min.**
Lullaby	*2002, c.8.5 min.**
Hymns to the Night	*2001, c.11.5 min.**

Theatre Scores

This Uncharted Hour (Brink Productions/State Theatre 2007)
The Birthday Party (Flying Penguin Productions 2007)
Cheeseboy (Slingsby 2007)
Drums in the Night (Brink Productions, 2005)
Night Letters (State Theatre of South Australia, 2004)

Film Scores

Cyclone Alley (1001 Productions, 2007)
The Day the Flames Came (1001 Productions, 2006)
Black Tuesday (1001 Productions, 2005)

Music CDs are included with the print copy held in the University of Adelaide Library.